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No.106 October 1992

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This issue sees the publication of perhaps one of the most revealing interviews yet to see print in a British fanzine regarding the behind-the-scenes struggles in the production of Doctor Who. No doubt, some will seize upon the accusations and allegations contained within to further their vendettas against JNT and the "downward decline" of Doctor Who during the 80s. But I hope that it won't lead to a reassessment of JNT's earlier seasons, that an insider's account of what life in the Doctor Who production office during seasons 18-22 was like won't lead readers to denounce the stories of that period simply because of how they were made.

Certainly it seems incredible that stories of quality emerged from such turmoil, but emerge they did, and we shouldn't forget that at the time fandom acclaimed seasons 18-21 as amongst the best ever, and JNT as the saviour of Doctor Who. 1980-84 saw Doctor Who at its peak, and no number of revelations can change that.

DAVID

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**Cover:** Tom Baker in his Season 18 guise © *BBC*; (inset) Patrick McGoohan as The Prisoner © *Channel 4*.
**Back cover:** *The Masters of Luxor*, now available as a scriptbook from Titan books, was resubmitted to the Doctor Who production office by Anthony Coburn's widow, Joan Moon, around the time that *Warriors' Gate* went into production. This interpretation by graphic artist Alistair Hughes, who can be contacted at (1st Floor), 112 Nithsdale Road, Pollockshields, Glasgow G41 5RA.

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# Tell-tale signs signal the end for Powell

THE DEBATE on the future of the BBC has leapt onto the national front pages, propelled by the continuing ratings disaster of ELDORADO, controversial comments from senior figures within the television industry, and leaks from within the BBC which suggest that prominent executives, among them Jonathan Powell, will soon lose their jobs ...

The continued poor performance of ELDORADO (it seems entirely possible that BBC2's repeats of THE MAN FROM U.N.C.L.E. will actually eclipse the Friday night episode 'live'), combined with an overall audience share for BBC1 still averaging around 32%, was the initial catalyst for a flurry of press comment. With coverage generally hostile to Jonathan Powell and those responsible for ELDORADO, in particular Verity Lambert, even the pieces sympathetic to Powell have demonstrated the basic weakness of his position. *The Observer*'s profile of the 10th August, for instance, went out of its way to emphasise Powell's earlier successes and the problems now restricting his room for maneouvre, but was able to do so only because the journalist was so confused as to the dates of various programmes that he continually redistrbuted the blame for the BBC's failures and the credit for its successes to Powell's benefit. More typical was *The Guardian*'s analysis of ELDORADO the following day, which concluded that the soap could be saved, but pointed out the disastrous consequences of Powell's 'brave' decision to launch it in June, only six months after its development began. Powell himself has dismissively blamed its problems on the effects of the BBC's Olympic coverage (which temporarily boosted BBC1's wider audience share to 35%), conveniently forgetting that he himself decided to premiere the series immediately beforehand. The general consensus is that the BBC executives should have acted professionally in detecting the rot long before ELDORADO hit the screens and got things right first, instead of leaving the verdict to the public which has resulted in the humiliating sackings of eight of its cast after just six weeks on air.

The personal problems of the Secretary of State for National Heritage, David Mellor, then helped to gain unusual prominence for the Minister's statement that he had yet to hear of any system which could fund the BBC better than the licence fee, paving the way for a series of outspoken attacks on the tactics the BBC has been using in defence of that fee ...

## Grade echoes 'The Death Of Television'

ON AUGUST 29th, Channel Four's Chief Executive, Michael Grade, followed Sir David Attenborough's lead of a few days earlier when he delivered the James MacTaggart Memorial Lecture attacking the BBC for being "prepared to pay too high a price" to retain the licence fee and claiming that it had adopted a "pseudo Leninist" style of management. His speech, which some have interpreted as a bid to replace John Birt should the outcome of the Charter negotiations in 1996 force the Director General Elect's resignation, provoked an angry response from the Chairman of the BBC's Governors, Marmaduke Hussey, who told *The Sunday Times* that Grade was a "Bourbon in red braces", who hadn't thought through coming developments in broadcasting, and who was looking backwards, not forward. But an impromptu poll of TV professionals conducted by *Broadcast* magazine found that a majority' supported Grade on each of his major points, with 57% feeling that the BBC was being led into a terminal decline (only 22% disagreed), with 73% supporting a campaign to preserve the BBC in its traditional form.

Just days after Grade's speech — which echoed many of the sentiments expressed in DWB's *The Death of Television* — "lit the blue touch paper to the debate on the BBC", *The Observer* reported that Sir Michael Checkland had agreed to stand down four months early, allowing John Birt to take over as Director General at Christmas, and that in addition to scrapping or revamping Radios One, Two and Five, he planned to replace the Managing Director of Radio, David Hatch, who is reportedly deeply opposed to Birt's concept of the BBC, and ... Jonathan Powell.

The following week *The Sunday Times* added that 'senior BBC executives' had privately confirmed these plans, explaining that 8000 jobs were to be lost, and that Birt had made clear his deep disatisfaction with both Powell and the current direction of BBC1, epitomised by ELDORADO and the Beadle rip-off CAUGHT IN THE ACT (whose renewal Birt has vetoed). Another likely victim was reported to be James Arnold Baker, the Head of BBC Enterprises, who issued the notorious "DOCTOR WHO is an old property which has had its day" statement back in November '90. The BBC swiftly downplayed these reports describing them as wild speculation, but it is significant that Powell and ELDORADO were defended by the lame duck Checkland rather than Birt ...

In response to these reports, Powell has stressed that his contract as Controller runs until Summer '93, and that he will not be leaving before then. But significantly, he has made no suggestion that his contract might then be renewed, and articles sympathetic to Powell are now beginning to stress that this "high-flyer" has been in his current job for five years, and that he has always "sought fresh challenges". It is now widely expected that Jonathan Powell will leave BBC1 next summer, but for the first time there exists a real possibility that he might be sacked before then. The crisis point will, appropriately, be ELDORADO. Powell himself has been dropping covering hints of late, keen to point out that he is "one of the longest serving Controllers" and how he is "always anxious for a challenge".

However poor its performance might be, the BBC cannot really afford to axe ELDORADO before their initial one year commitment expires in June'93. The decision on renewal must be taken next spring, around the time that the ELDORADO-phobe John Birt becomes DG. But, as John Nathan-Turner's continued tenure as producer of DOCTOR WHO made fandom all too aware, tiers of authority at the BBC are strictly defined, and the decision on ELDORADO's future lies not with the DG, but with the Controller of BBC1 — who has stubbonly continued to profess his commitment to it.

Who might Powell's successor be? There is, currently, no obvious candidate. ELDORADO has blotted the copy book of Verity Lambert and the BBC drama heads, Mark Shivas and Peter Cregeen, while other BBC executives have been appointed too recently to really be in contention. Alan Yentob is likely to stay with BBC2, where he is generally acknowledged to have done an excellent job, while Channel Four's Director of Programmes, Liz Forgan, who should have been a front-runner is reportedly tied to the company by a golden handcuffs deal signed last year. Under the circumstances, the new Controller is likely to be a 'dark horse', probably from a news background who is a collegue and ally of Birt's.

## The Viewer's Charter

IN THE meantime, the next developments in the broadcasting debate should come with the publication of the government's Green Paper on the BBC in October, and of the BBC's own discussion document a few weeks later. A draft version of this document has already been leaked, and was described in *Broadcast*'s issue of the 4th September.

It suggests that the BBC should abandon programme areas covered by commercial rivals, and concentrate on areas which other broadcasters neglect (areas to be abandoned apparently include people-humiliation shows and derivative sitcoms and game shows). But it also states that turning the BBC's back on popular programming would "preclude the majority of licence payers from viewing programmes which they value and appreciate", forcing public broadcasting into "the cultural ghetto which has so weakened broadcasting in the United States and Australia". The BBC, it says, should aim to offer programmes in each of the major genres, as well as programming which meets the specific needs of smaller audiences. Nevertheless, the report concludes that the BBC should define a limited role for itself, rather than trying to cover all broadcasting needs as in the past.

Turning to drama, the report suggests that the BBC should become "a National Theatre of the air", offering "plays, films, series and serials which cover each aspect of contemporary society". But, aside from a mention of continuous series (soaps?), this is the only reported reference to drama series.

Finally, a survey conducted in support of the report suggests that only a third of licence payers are satisfied with the current state of the BBC. This is believed to have prompted John Birt's reported proposal for a 'viewer's charter' which would guarantee aggrieved groups a hearing from the BBC Governors. A suggestion which the Save Who Committee will surely welcome ...

All in all, the events of the last few weeks have blown away the air of secrecy which had previously surrounded discussions about the BBC's future and ensured that there will be genuine public debate, to which fandom must contribute, this autumn. It would be easy, of course, for fandom to seize upon John Birt, whose hit-list seems to include so many of their hate-figures, as a potential saviour for DOCTOR WHO, but it should be remembered that the BBC hasn't tended to see telefantasy as quality drama in the past, and it could be one of the areas which the BBC chooses to abandon as it moves "upmarket".

Similarly, Michael Grade's attack on Birt's policies contains a lot of sense, though it's unfortunate that he should have chosen ELDORADO as an example of a series which deserved more support, as it is surely an example of the sort of programming by prescription which he so rightly deplores. The atmosphere of secrecy which has surrounded the BBC, including Birt's appointment as DG in recent years, has done serious damage both to morale and to the willingness of the corporation to take risks. Unless this damage can be repaired, even the best of intentions are likely to come to nothing...

Nevertheless, the departure of Jonathan Powell — whose double standards (epitomised by the use of 'unpopular' science fiction, such as *ET* and *Star Trek V*, to spearhead his new Saturday schedules) are typical of the arrogant attitude that has lost the Corporation so much public support — can only lead to an improvement in the standard of BBC1's programmes in general, and increase the chances of a return of telefantasy to the channel ...

**Anthony Brown**

## Saward Delivers

Eric Saward has completed writing the links for the next two BBC Audio Collection releases, *The Power of the Daleks* and *Fury from the Deep*. In contrast to the first two written by John Nathan-Turner, Saward has written his links in the first person, so it is anticipated that they will again be narrated by a surviving Doctor. Of the two Saward told *DWB* that he preferred working on *Fury* and felt that *Power* should have been a four-parter. Both cassettes are due for release next April.

## Script Unit closes

The BBC Script Unit finally closed its doors at the end of September, and transfer of the scripts has commenced to unspecified destinations, believed to include the BFI. Microfilm records of the scripts, which amount to many thousands including all the BBC telefantasy series ever produced, will be stored at BBC TV Centre.

## US Tomb

*Tomb of the Cybermen* is released on video in the States on October10, representing a victory for American fans who deluged the BBC and CBS-Fox (the distributor) with letters. The BBC had not planned *Tomb* for release Stateside this year, but were apparently impressed with the amount of impassioned pleas they received on the subject! *Shada* will also be released on October 10, but minus Douglas Adams' micro-script which the BBC never offered for consideration to CBS/Fox. This could be because Douglas Adams sold the film rights to his Dirk Gently novel — which contains plot elements borrowed from *Shada* — to a Hollywood studio.

*Prydonian Renegrade*

## This is Your Life, Frazer

Frazer Hines is due to be the subject of THIS IS YOUR LIFE on September 30th.

## Remembrance, Curse of Peladon and The Chase on video in 1993

LAST ISSSUE we published a near-complete list of next year's BBC Video DOCTOR WHO line-up, and we can now fill in the stories "yet to be named". *Rememberance of the Daleks* will be released simultaneously with the patchwork version of *The Tenth Planet* in August, with *The Chase* and *The Curse of Peladon* out in October. Whether BBC Video will have heeded the overwhelmingly criticism directed towards their packaging of six-part stories — *The Chase* being the first six-episode story released in well over two years — remains to be seen …

• Already letters are coming in to *DWB* voicing dismay at the range of clips selected for the recently released *Tom Baker Years*. Andy Nicholls from Sheffield says, "It is evident that not much thought went into this aspect of an otherwise very entertaining package", whilst Paul Clifton from Bedford claims "It is clear JNT simply let his fast forward button do all the work as most of the excerpts are clearly plucked at random with many being unrepresentative of the stories in question. No wonder that many of them failed to jog Tom's memory." John Jeffrey commented, "Where were Davros, the Zygons, the Kraals? A wasted opportunity". Once again *DWB* would advise purchasers of BBC Video releases to direct their complaints to: David Jackson, Producer, Home Entertainment, BBC Enterprises, Woodlands, 80 Wood Lane, London, W12 0TT. *DWB* will, of course, continue to forward any letters we receive on the subject. David Jackson has said that he reads every letter sent to him concerning DOCTOR WHO, so write away!

• Carole Ann Ford completed her links for the patchwork version of *The Reign of Terror* in late September, and at the same time recorded her contribution for next year's *30th Anniversary Special* twin pack which is being compiled by John Nathan-Turner.

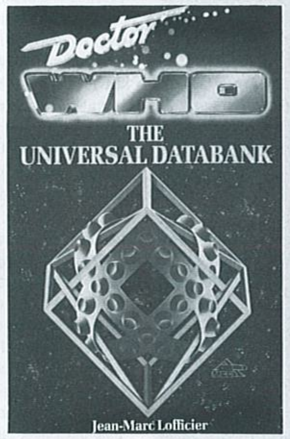
• Further to last month's mention of John Nathan-Turner's forthcoming video *Dragged From the Archives* — a compilation of well-known actors attired in drag — comes the revelation that JNT recently approached the bigwigs at Pickwick with a view to produce an educational video entitled *Tap Dance Your Way To Fitness* starring, yes you guessed it, Gary Downie! Needless to say, Pickwick responded along the lines of "Don't call us, we'll call you…"!

## Convention news

Conventions are rather like buses — you wait for six months, and then they come along in threes. Further to this week's PanoptiCon in Coventry, October sees three Dr Who conventions.

Tardis in Durham kicks off the trio on October 17th (see advert on page 10) followed by Space Mountain II on October 23rd-25th, at the Princes Theatre, Clacton. Last year's event attracted very favourable reviews, in particular for the friendly and relaxed atmosphere, and the sequel promises more of the same, for £25 or £15 for children and UB40s. Details from Sonya Gray, 19 Clapgate Drive, Little Clacton, Essex CO16 9PP.

Finally, the Dr Who/Blake's 7 crossbreed Who's 7 rounds off Autumn's clutch of cons. It sounds equally informal and enjoyable — details from the advert on page 9.



## Auction goers 'misled' over prop authenticity

THE RECENT AUCTION of further costumes and props from DOCTOR WHO and other telefantasy series at Bonhams was marred by claims that at least one unscrupulous group of bidders was involved in 'ringing' to bring down the prices of certain goods, and that most of the submitted items were not altogether genuine.

Although most of the allegedly replicated items — such as BLAKE'S 7 guns and bracelets (which looked like they were made only a week earlier!) — went cheaply, an apparently mock Liberator gun fetched £700, while a suspicious-looking "Federation guard helmet" went for £750! Two private reproduction *Earthshock* Cybermen fetched £1000-1200 each, a replica *Tomb* Controller's head (billed in the catalogue as such) was withdrawn because it didn't reach its asking price (only £300 was bid!), and a suspect Hieronymous (*Masque of Mandragora*) mask commanded £520. Bonhams themselves were clearly unaware of the authenticity of many of the items and stated in their catalogue "All items sold as seen", which effectively covered them but did not make clear the situation to the punters eager to own a 'genuine' prop from their favourite series. The catalogue even ambiguously listed a fur coat which "may have been worn by Patrick Troughton"! People attending such auctions in future are warned to demand their right to know if an article they are bidding for is genuine or not.

Elsewhere the auction proved more successful, particularly for Domini-Temporal Services convention organiser Andrew Beech, who spent £1500 on Pertwee's velvet jacket, a further £1600 on said Doctor's cape and £450 for an *Earthshock* trooper's helmet! The main attraction — the Red Dalek from the second Amicus film — fetched £3000, but the most astounding price must have been a genuine mask from *The Aztecs* which fetched £1200!

Of the non-WHO exhibits, Zaphod Beeblebrox's boots went for £65; Nathan Spring's jumpsuit and jacket (£160); two of Rimmer's uniforms (£220); Lister's black padded jacket (£360); Cat's spacesuit helmet (£95); Kryten's spare head (£440); Avon's jacket (£1500).

**Gary Leigh**

## New books from Virgin

NOVEMBER sees the release of *The Universal Data Bank*, the third in Jean Marc-Lofficier's definitive series of DOCTOR WHO reference books complete with another Escher-esque cover by Alister Pearson. In one book it aims to achieve what David Saunders set out to do in four volumes, namely to index everyone, everywhere and everything that has ever appeared in the series, from Abbot of Amboise to the Zygons. Reprints of *The Savages* and *The War Machines* — the latter utilising Pearson's original Target painting in the new format — will also be published in November.

The review of *The Sixties* has had to be delayed until next issue, due to advance copies being delayed in customs en route from Singapore.

Several more stories are being considered as New Adventures and contracts are expected to be drawn up for the following:

*Bloodheat* by Jim Mortimore
*The Dimension Riders* by Daniel Blythe
*The Left-handed Hummingbird* by Kate Orman
*Conundrum* by Steve Lyons
*Anarchy in the UK* by Paul Cornell

## Classifieds

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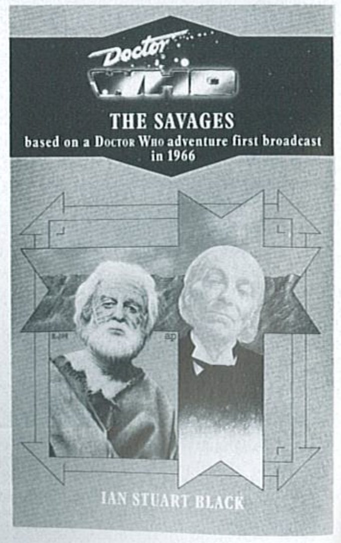

Doctor Who
THE SAVAGES
based on a Doctor Who adventure first broadcast in 1966
IAN STUART BLACK

## No new Who until late 1995 at earliest

COAST TO COAST have until January 1994 to produce their DOCTOR WHO motion picture, after which time the rights will be relinquished and returned to BBC Enterprises to resell to an interested party.

With no new DOCTOR WHO likely on the small screen in the next few years, the only route that new (visual) adventures can take is via the movie screen. Many people have expressed anger that Coast to Coast (aka Green Light) have effectively prevented this from occuring since they obtained the rights back in 1987 — before they had secured the necessary finances to put their film into production.

Since then they have continually renewed the rights as they approached the expiry date, further frustrating hopes that a genuinely interested and able company would step in and effectively announce that DOCTOR WHO was back in production. Even if this was to happen in January 1994, it would still be the end of 1995, at the earliest, before any new WHO was available — six years after the transmission of *Survival*.

Green Light has once again jumped the publicity bandwagon, in the form of financial director Felice Arden, partner of producers George Dugdale and Peter Litten, who recently spoke to The Prydonian Renegades in America. What she had to say was similar to what has been said before, although devoid of the hype and gimmicks of previous statements. Speaking to the club on July 30th, she revealed that she was still flitting between New York and Los Angeles trying to interest "a major company" in providing either the financial backing or a distribution agreement, or both, for the DOCTOR WHO movie, armed with clips of *Pyramids of Mars* and *Earthshock* to demonstrate the appeal and character of the show.

"It's unfortunate that we've received so much press attention ever since we acquired the rights to do a film," she said. "People don't seem to understand that it takes time to put together even the biggest feature film. It doesn't happen overnight … when we announced that we had purchased the rights, people expected a film in two or three years" — overlooking the fact that the company announced that they had acquired the necessary backing to produce the film for an Autumn 1989 premiere.

"We could have made it sooner, but we would have been cheating the fans, it would have been a parody of the Doctor. We have gone out on a limb to make this a classy film that's true to character," she added.

*with thanks to The Prydonian Renegades*

Issue 192 of *Doctor Who Magazine* boasts a *Sea Devils* cover and accompanying poster by Colin Howard, to tie in with the *Sea Devils* archive feature, and a competition to win the original artwork. Paul Cornell has written a 'Prelude' to his new book, *Love and War*, illustrated by Phil Bevan, and the comic strip is the 8-page *Cat Litter* by Marc Platt and John Ridgway, which sounds like a winning combination. The issue also features the second part of the Donald Tosh interview, and a Malcolm Hulke retrospective.

● Fleetway launch their *Stingray* comic on October 10th, a sister magazine to the successful *Thunderbirds the Comic*. Both comics also have associated annuals now available in the shops.

MARVEL
DOCTOR WHO MAGAZINE
Meet the Doctor's 'new' companion Bernice Summerfield
BEHIND THE SCENES – THE SEA DEVILS
All new comic strip adventure with the Seventh Doctor and Ace by Ghost Light writer Marc Platt!

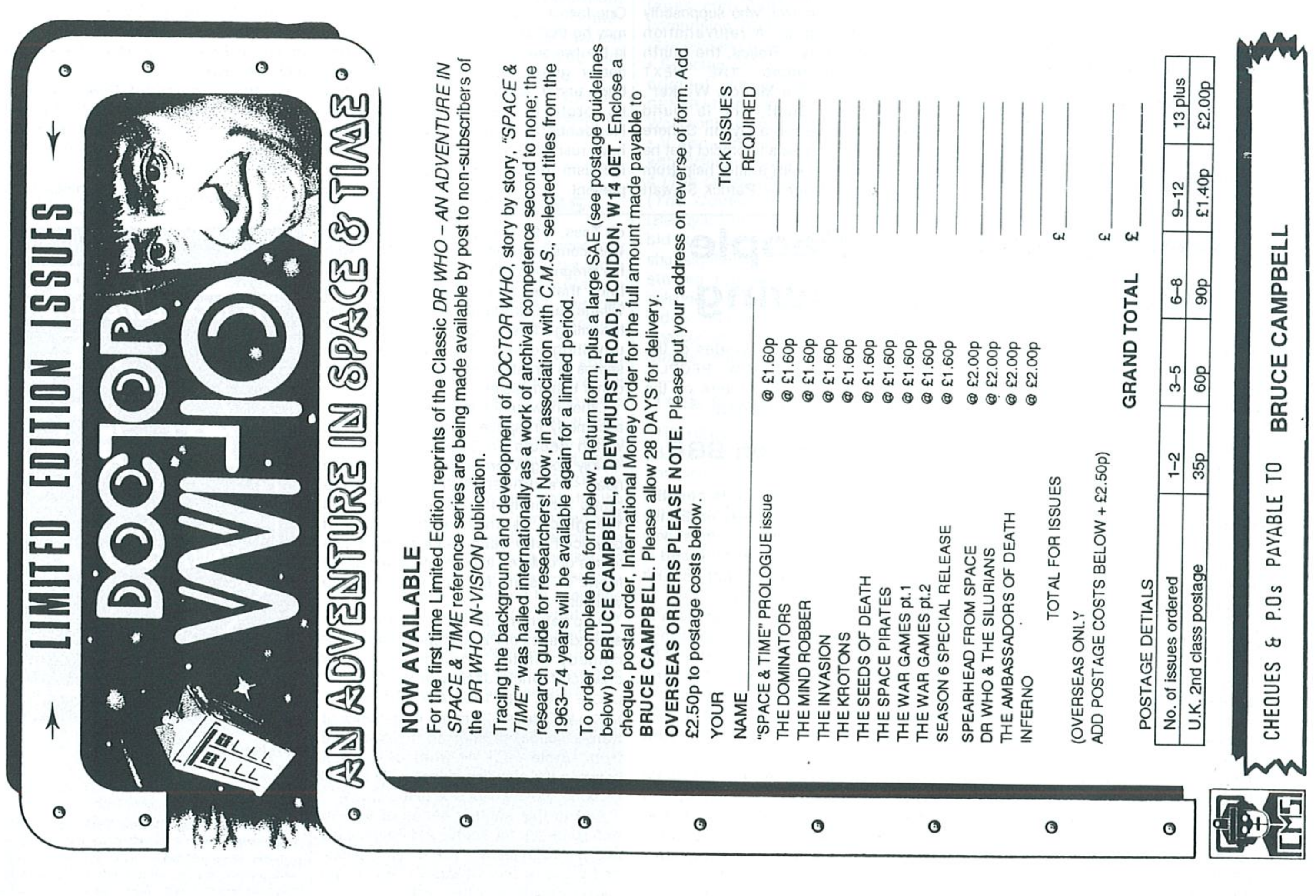
## Repeats sabotaged?

THE CONSPIRACY THEORISTS are at it again, this time concerning the suddenly cancelled DOCTOR WHO repeat season on BBC2.

Last issue we reported that the original slots allocated to the second repeat season mistakenly comprised thirty minutes as opposed to the twenty-five, and rather than fill out the additional time with a short programme — such as a cartoon — it was postponed until next January, to be replaced with SOUNDS OF THE SIXTIES.

But, say the theorists, SOUNDS OF THE SIXTIES occupies the 7.15pm slot, not post-STINGRAY as originally scheduled — that honour now goes to THE MAN FROM UNCLE. Could Alan Yentob, they say, have been forced to renege on his promise to show more DR WHO stories in 1992 by those in a higher position of authority, worried that its impressive ratings would further embarrass BBC1, with particular regard to ELDORADO? If so, then since when (asks Tim Munro) has it been the Controller of BBC2's job to deliberately weaken his schedule to prop up BBC1's audience share?! This must be the first time, they cry, that a series has ever been taken off for being too popular …

The only flaw in this argument is that THE MAN FROM UNCLE is also likely to prove extremely popular, and furthermore, its 6.25-7.15pm timeslot means that it overlaps ELDORADO by quarter of an hour. Or could DOCTOR WHO have been planned for 7.15, directly opposite ELDORADO and its old enemy, CORONATION STREET …?



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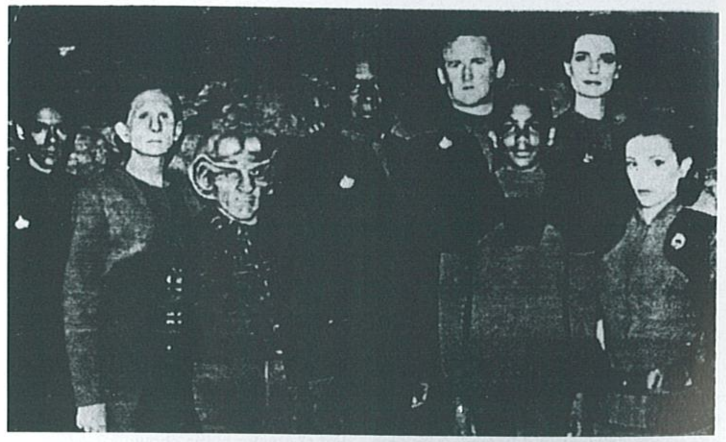
# Deep Space Nine: cast decisions



*Above: the cast for Deep Space Nine (left to right):* Nana Visitor, Terry Farrell, Cirroc Lefton, Colm Meaney, Avery Brooks, Armin Shimerman, Rene Auberjonois and Siddig El Fadil.

CASTING has finally been completed for DEEP SPACE NINE and filming begun on the two-hour pilot that will now air the week of January 4th. Casting went down to the wire in mid-August when the actress the producers wanted for the role of Dax, the Trill science officer, was reluctant to commit herself to a long term TV contract. Dax will now be played by Terry Farrell. Avery Brooks, best known as Hawk on SPENCER FOR HIRE, will be station commander Ben Sisko. Brooks has great presence and more than a touch of menace cultivated while playing the mercenary Hawk, but he is also bald, has taught drama at East Coast universities and has performed extensively in the theatre — leading some to comment that the producers seem to have settled on Patrick Stewart as role model!

In contrast to the first two STAR TREK series, familiar faces seem to be the order of the day on DS9. The role of Odo, the cynical shapeshifter who has trouble adopting human form, has gone to Rene Auberjunois, verteran of many television and film roles, but perhaps best known as the sarcastic Governor's aide on the BENSON series. He can also be found in the footage added to the video version of *Star Trek VI*, playing one of the Starfleet conspirators. Armin Shimerman who played the first Ferengi seen on THE NEXT GENERATION, has won the role of Quark, resident Ferengi concessions manager. Over in medical, Dr Bashir will be played by British actor Siddig El Fadil.

But the most startlingly familiar face of all may be Jimmy Doohan as Scotty! He has filmed what will be the fourth episode of the new TNG season and that story leaves him in the 24th century. Rumour has it that he will be assigned to help Chief O'Brien put the antiquated space station's engineering in order when Starfleet is called in to take over the facility by the Bajorans.

Some fans have become fascinated with the idea that Scotty will be a regular on the new series, but a publicity generating guest role is almost certainly all that is contemplated. Truth told, at over 70 Doohan had difficulty remembering his lines for the TNG episode that has been filmed, forcing them to run over time. The producers are unlikely to want to induct him as a regular in the new series anymore than he could want to return to the grind of filming a series.

However, word from those who have seen the rushes of the TNG footage he filmed is extremely enthusiastic. Fans are sure to enjoy a recreation of both the original Enterprise bridge and one of the film series sets that are employed in the story.

## ST:TNG season six

THE NEXT GENERATION, season 6, began to air the week of September 21 in the United States. The first story was, of course, the conclusion of *Time's Arrow*, which left much of the crew stranded in late 19th century San Francisco trying to prevent Data's death. The second episode sees the return of Dwight Schultz as Lt. Barclay (from *Hollow Pursuits* and *The Nth Degree*). The always maladjusted engineer is having a phobia about transporters this time in *The Realm of Fear*. The third story, *Man of the People*, centres on Troi, who supposedly grows old and dies! A rejuvenation seems quite likely. *Relics*, the fourth episode, introduces THE NEXT GENERATION to 'The Miracle Worker', Chief Engineer Scott, who is found perfectly preserved in a Dyson Sphere after 75 years. It is safe to predict that he saves the ship — with a little help from Geordi. *Schisms* forces Patrick Stewart back into that uncomfortable Borg make-up as memories of Locutus disturb the Captain — perhaps as a prelude to DEEP SPACE NINE and his conflict with Ben Sisko. The sixth episode will return John de Lancie as everyone's favorite omnipotent delinguent in *Q-Me*.

At this time it is known that Patrick Stewart will direct the seventh episode and Jonathan Frakes the ninth episode. They may be slotted so closely together to allow some of the regular directors time to work on DS9. There has been much speculation as to whether or not the technical staff can manage the strain of doing two series at the same time. The writing staff is certainly feeling the strain. Word is out that all story pitches made for TNG will be equally considered for DS9 and a general call for scripts has been sent through the Hollywood writing community, contrary to practice on TNG. One fallout of the need to use TNG ideas may be that any divergence in basic tone in the two series may be minimized. The darker, grittier feel promised for DS9 has been under assault by those concerned to protect the legacy of Gene Roddenberry anyway. The producers have rushed to assure fans that the basic idealism that is STAR TREK will still be present.

- Patrick Stewart has completed the voiceover for an animated film called *Pagemaster*. Scheduled for Christmas, 1993 release, the project also has Whoopi Goldberg. Dates for the return of Stewart's acclaimed one man show of Christmas Carol to Broadway are now firm. The run will be from December 17th to January 3rd. Stewart plans to take the show to London in 1993 and do a US tour in '94. According to Jonathan Frakes, none of the TNG cast have yet signed for a seventh season. However, Stewart has sounded like a man who is willing to continue with the series under the right arrangement, despite rampant speculation that he would not want to return.
- The cast of DS9 will have different uniforms and communicators than standard Starfleet issue … and the TNG cast are already complaining that they like the other uniforms better.
- THE NEXT GENERATION won five technical Emmy awards at the August 30th ceremony:

Costume Design for *Cost of Living*; Makeup for *Cost of Living*; Musical Composition for *Unification I*; and two visual effects awards for *Conundrum* and *A Matter of Time*.

**Kathleen Toth**

# New Tomorrow People gets Autumn showing

THE brand new series of THE TOMORROW PEOPLE takes to the air earlier than expected when Children's ITV screens the first episode of a five-part story in mid-November in the 4.40pm slot. Originally a pilot for the 90s version of Thames' 70s telefantasy series was to have been shown with a series to follow next year depending on audience reaction. However, Thames is so confident that the new format will prove just as successful that the pilot's original plot has been spun out and refilmed as a five-parter utilising some of its footage.

The principal casting has been announced and reflects the international flavour of the new series, which Thames hopes will encourage sales worldwide. NEIGHBOURS' own Kristian Schmid plays Adam (an Australian character — surprise!), American actress Krisen Ariza is Lisa, Christian Teffier is Canadian Adam, and closer to home Adam Pearce plays Kevin (the similarity between names apparently caused much confusion on the set!).

Continuity between old and new is provided by the author of the first adventure, Roger Price, who created and wrote all bar one of the stories of the original THE TOMORROW PEOPLE. **Coming soon:** a major feature on the original THE TOMORROW PEOPLE …

## New series on BBC

It seems that children's tv is now the place to find new telefantasy on British television. In addition to Thames' new series, the BBC have announced a bumper crop of science-fiction and fantasy for the Autumn and New Year.

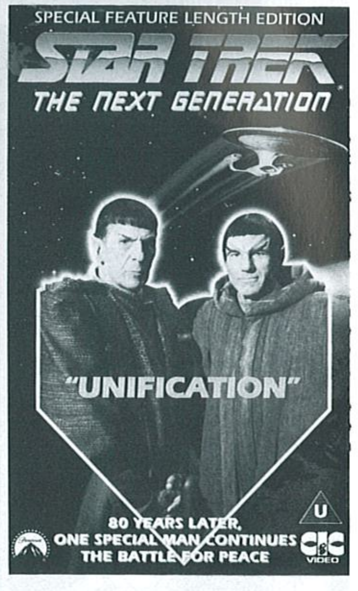
The greatest publicity is being given to Richard Carpenter's six-part adaptation of Mary Norton's classic adventure *The Borrowers*, starring Ian Holm and Penelope Wilton, this Autumn and a sequel to *Five Children and It*, THE RETURN OF THE PSAMMEAD, in the New Year.

However, the attention of most telefantasy fans will be devoted to next January's CENTURY FALLS, a science-fiction thriller from the pen of Russell T Davies, writer of last year's critically-acclaimed DARK SEASON. Set in a small village in the Yorkshire Dales, it focuses on Tess, a fat and lonely 14 year-old girl who comes to live in Century Falls with her pregnant mother. To her dismay she finds that no other children live in the village, and gradually she realises that the village has a guilty secret they are unwilling to share — a secret which seems to threaten her happiness and that of her unborn sister …

Other new series include SPACE VETS, a comedy in space starring Linden Kirk which debuts on September 29th — "boldly going where a distressed pet is in need" — and TIMEBUSTERS, an adventure game for early 1993 starring Michael Troughton as an eccentric temporal physicist who each week recruits two teams of children to compete to repair the fabric of history from damage by time vandals.

Also returning is WATT ON EARTH, a second series of Pip and Jane Baker's SF comedy thriller, and Jim Eldridge's character Uncle Jack in a third series, UNCLE JACK AND THE DARK SIDE OF THE MOON in October: "Strange happenings at Kate's school prompt an investigation from Uncle Jack — what is the link between the standing stone in the school grounds and the dark side of the Moon?"

Add to this another series of MELVIN AND MAUREEN for Sophie Aldred groupies and THUNDERBIRDS in French for schools, and it seems that Children's BBC is the place for telefantasy this year …


SPECIAL FEATURE LENGTH EDITION
STAR TREK
THE NEXT GENERATION
"UNIFICATION"
U
80 YEARS LATER, ONE SPECIAL MAN CONTINUES THE BATTLE FOR PEACE
CIC VIDEO

*Unification* in October

And finally, apologies to Dale Sherman, co-author of the NIGHT STALKER episode guide in issue 103 — I guess we've just got so used to Kathleen Toth writing everything that we just assumed she'd done this all by herself as well. Sorry Dale.

## Making Trax

TIME TRAX (see last issue) from Warner Brothers premieres on Prime Time Network in January as a two-hour movie. The series, created by Harve Bennett who also acts as co-executive producer, is made on a skimpy budget in Australia. TIME TRAX — an acronym for Trans Time Research and Experimentation — is set in 2192 and centres around a time machine created by research scientist Dr Mordecai Sahmbi (Peter Donat) that can transport people for only one round trip (any more and the body could not withstand the molecular bombardment). These limitations prevent further government funding of the project, so Sambhi decides to obtain funds by offering criminal fugitives the chance to transport back in time 200 years (to present-day Earth) where they can start afresh with new identities. Darien Lambert (Dale Midkiff), a 'fugitive retrieval specialist', is recruited by the government to round them and Sambhi up for prosecution … Helping him is a female hologram, SELMA (Liz Alexander) — Specified Encapsulated Limited Memory Archive — that is projected from a credit card-sized computer.

## Quantum Leaped?

THERE ARE rumblings that QUANTUM LEAP is nearing its ultimate conclusion with the current filming of a spate of particularly ambitious episodes for its fifth season. Further to our advance news last month, Brooke Shields has been confirmed for the desert island fantasy episode, *When Venus Smiles*. Following this, the fourth episode is called *Star Light, Star Bright* by Richard C. Okie and directed by Christopher Hibler, and has Sam as an 80 year old man whose sanity is brought into question after he claims to have seen a UFO. In a case of shameless typecasting, the offices of Bellasario Productions — where QL is housed — guest stars as the mental hospital. The fifth episode, currently before the camera, is called *Deliver Us*

## New US series

*From Evil* by Tommy Thompson and directed by Michael Watkins. The series commenced airing Stateside on September 22nd with the controversial two hour Lee Harvey Oswald episode, *Leaping on a String*. This year Sam will also leap into people close to famous figures such as Elvis Presley, Richard Nixon, Marilyn Munroe and … Dr Ruth Westheimer!

## Highlander: the series

A SYNDICATED, one-hour TV series version of *Highlander* debuts the first week of October. Based on the concept that spawned two films, Christopher Lambert reprises his role as Conner MacLeod in the first episode and will make intermittent appearances in the series thereafter. The main focus of the TV series will be Conner's mentor, Duncan MacLeod (Adrian Paul, who also appeared in the second season of WAR OF THE WORLDS as Kincaid). Alexandra Vandernoot plays Duncan's love interest, Tessa, Stan Kirsch is Ritchie, a teenage cohort who has discovered the Highlander's secret, and the token evil immortal, Slan, is played by Richard Moll.

*Brian Robb*

## Sci-Fi Launch

THE SCI-FI CHANNEL finally launched on September 24th with a broad range of programmes, including a diet of SF animation and Gerry Anderson supermarionation in the 7-9am slot, two unedited DOCTOR WHO episodes at noon, Irwin Allen fillers for mid-afternoon through to major movies and home-produced series — such as NASA WATCH — into the evening, interspersed with such series as SPACE:1999, THE PRISONER, ALIEN NATION and BATTLESTAR GALACTICA. We hope to have a report on this breakthrough service soon.

## Repeats bonanza for UK continues

Our THE ADDAMS FAMILY coverage last issue couldn't have been better timed, as BBC2 decided to pick up from where they left off when the series was suspended to make way for saturation sports coverage.

We're also delighted to be able to confirm that QUANTUM LEAP resumes on BBC2 from Tuesday October 6, with every sign that it will continue throughout the fourth season after the remaining batch of season three episode have been shown.

And the much-mooted re-run of THE MAN FROM U.N.C.L.E. finally got underway on Friday September 11, in the slot which was originally to have been occupied by DOCTOR WHO, with the third episode of season two *The Ultimate Computer Affair*. The first two episodes of that season — *The Alexander the Greater Affair I* and *II* was released in Britain as a film called *One Spy Too Many* and has been shown by both ITV and the BBC on numerous occasions. Depending on where you live, some of the second season episodes may not have been shown in your area since the '70s. BBC2 currently plan to eventually show all of the colour episodes bar the six two-episode stories, amounting to 70 in all!

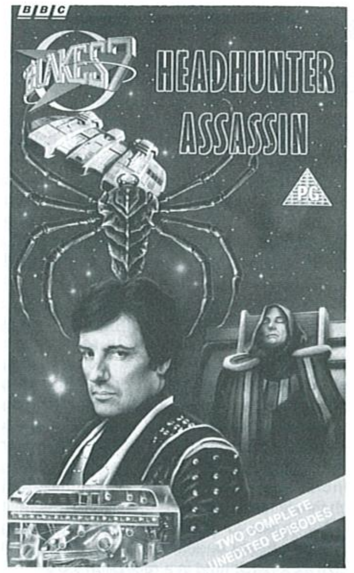
Finally, last month's news about THUNDERBIRDS needs amending. Whilst it was originally proposed to reshow the series on BBC1, this idea has now been transferred to BBC2 on Sunday, and in a counter move Channel 4 has rescheduled VOYAGE TO THE BOTTOM OF THE SEA to 10.45am. A start date for the repeat run has yet to be confirmed and will, of course, start from the begining as all 32 episodes were shown in the first run (not 26 as we incorrectly stated — sorry!).

Meanwhile it is interesting to speculate on Channel 4's plans for what they propose to show in the 18th slot they allocated to THE PRISONER, which is only 17 episodes long. The alternative version of *The Chimes of Big Ben*, perhaps?

## Film News

It has been officially confirmed that Warner Brothers will be releasing the director's cut of *Blade Runner* late this autumn. It will be premiered at this year's London Film Festival and will be screened on Sky's new movie channel — Sky Movie Gold — during October, and the film will also be released to cinemas in America. A sell-through video release will follow early next year.

Disney is releasing the classic *Cinderella* on sell-through for the Christmas market.



## Video News

BETWEEN now and Christmas, expect a plethora of assorted telefantasy video releases to invade your local stockist. ITC issues volumes 7 and 8 of SPACE: 1999 in October and adventure four from SAPPHIRE AND STEEL in November, as well as further additions to THE CHAMPIONS, THE PERSUADERS and THE SAINT. Fox Video are preparing to unleash LAND OF THE GIANTS and further LOST IN SPACE and CIC have resumed their ST:TNG tapes which commenced in September with the fifth season episodes. Look out for their next two releases which include *Unification* on one cassette, the other featuring *Disaster* and *The Game*. The penultimate BBC Video BLAKE'S SEVEN tapes materialise on October 5th, comprising *Headhunter/Assassin* and *Games/Sand*.

- Selected CIC STAR TREK tapes, both original series and THE NEXT GENERATION, are currently selling at Woolworths for half-price — £5.99.
- V also continues its release on tape, with October seeing the issuing of tapes 4 (*The Overlord/Reflection in Terror*), 5 (*The Conversion/The Hero*) and 6 (*Betrayal/The Rescue*). And almost in a bid to copensate for the BBC's shortsightedness, Warner Brothers has started releasing black and white episodes of THE MAN FROM U.N.C.L.E. on video, including the pre-STAR TREK Shatner and Nimoy episode, *The Project Strigas Affair*.

## Star Trek novels into '93

**Titan Books** have released their advance schedule of Pocket Book reprints of the popular STAR TREK / TNG series of novelisations, as follows:

Oct 22: STNG 23 — *War Drums*
by John Vornholt (£3.99)
Nov 19: ST 57 — *Death Count*
by L.A. Graf (£3.99)
Dec 3: STNG 24 — *Nightshade*
by Laurell Hamilton (£3.99)
**1993**
Jan 24: ST — *The New Voyages 2* (£3.99)
Feb 20: ST 58 — *Shell Game*
by Melissa Crandall (£3.99)
Mar: STNG 25 — *Grounded*
by Dave Bishoff (£3.99)
Apr: ST 59 — *A Better Mousetrap*
by Mel Gilden (£3.99)
*Star Trek Lives!* by Jacqueline Lichtenberg,
Sondra Marshak & Joan Winston (£4.99)
May: STNG 26 — *Guises of the Mind*
by Rebecca Neason (£3.99)
Jun: ST 60 — *Windows on a Lost World*
by V.E. Mitchell (£3.99)
Aug: ST 61 — *Firestorm* by L.A. Graf (£3.99)
Sep: STNG 27 — *Double Cross*
by Susan Wright (£3.99)

Please note that titles and dates are subject to change, particularly the more distant ones.

THUNDERBIRDS FROM THE CREATOR OF SPACE:1999
THE SECRET SERVICE
VOLUME ONE
GERRY ANDERSON'S RARE AND UNIQUE VENTURE COMBINING LIVE ACTION WITH SUPERMARIONATION
ITC
STARRING STANLEY UNWIN
U
THUNDERBIRDS FROM THE CREATOR OF SPACE:1999
THE SECRET SERVICE
VOLUME TWO
GERRY ANDERSON'S RARE AND UNIQUE VENTURE COMBINING LIVE ACTION WITH SUPERMARIONATION
ITC
STARRING STANLEY UNWIN
U

*Newly-released on video from ITC, Gerry Anderson's legendary live-action/puppet series THE SECRET SERVICE — see page 24.*

## Trek trounces Realdodo

THE RECENTLY screened STAR TREK pilot episode which spearheaded BBC2's complete reshowing of the series topped the station's top thirty audience chart during its week of transmission with 4.95m viewers, which goes to show what a *Radio Times* front cover can do for your public profile!

Regional ITV stations have been serving their audiences well of late as many of them approach the termination of their franchise contracts on December 31st. Central have embarked on a showing of the US flop WAR OF THE WORLDS, following the example of Anglia, Yorkshire and Scottish.

Elsewhere, Granada screened a half-hour salute to THUNDERBIRDS on September 10, described by those who saw it as the best THUNDERBIRDS-related documentary ever made. Under the Celebration banner, it concentrated on the making of the series and interviewed many of the key personnel involved.

## CD News

THUNDERBIRDS ARE GO!, the motion picture soundtrack, was re-released by EMI on August 24 (CDP7999662). As well as the title track, the disc includes a Cliff Richard and the Shadows EP track, three instrumentals from The Shadows and a solo performance from Richard.

Probably more appealing is the just released *The A-Z of British TV Themes — A Musical Tribute to Two Decades of British TV* (PLAY 004). If you're prepared to wade through thirty tracks representative of 60s and 70s television shows, including CROSSROADS, you'll also find such delights as THE AVENGERS by Laurie Johnson, several Barry Gray Supermarionation themes, CATWEAZLE by Ted Dicks, THE CHAMPIONS by Tony Hatch and DOCTOR WHO by … Eric Winstone, a cover version since all tracks borrow from Pye subsidiaries and the Ron Grainer version is owned by Decca. Distriduted by Silva Screen and Conifer.

# Why advertising on the BBC just wouldn't work

**Christopher Allen**
**Sheffield**
Anthony Brown's *Death of Television* article *(DWB 102)* seems to have touched a nerve with certain *DWB* readers if #104 is anything to go by, specifically with reference to the BBC being funded by advertising. Let me make it clear that I personally do not believe that such a move would (in itself) undermine the "fabric of the BBC" as John Pettigrew puts it or that the ordinary viewer gives two hoots about adverts on BBC1. My real objection to such an idea is based on its financial impossibility.

John says "surely the revenue gathered from advertising would cover the corporation's finances?" but remember that at the moment there is only one market for advertising, ITV — since Channel 4 does not at this time compete with ITV for advertising space. Anyone wishing to advertise on the terrestial channels *has* to go to ITV. ITV has in effect a monopoly position with all the consequent effect on advertising this creates. If John has his way, the number of outlets for advertisers will increase from one to five (BBC1, BBC2, ITV, Channel 4 and Channel 5). The amount of advertising space available will be increased enormously, there will be vastly more airtime available chasing proportionately fewer advertisements in what is already a mature advertising market. Competition will result in lower prices for advertising, very welcome to the ad agencies but disasterous to the income of the five channels. Simple financial logic will tell you that if you divide the advertising 'pie' between five markets instead of one, everyone is going to get a smaller portion.

Anyone doubting this scenario need only recall that a year ago ITV instigated budget cuts in certain areas due to falling advertising revenue brought about by the recession. Channel 4 bosses have made no secret of their concerns about the financial stability of the channel once it has to compete with its populist 'big brother' ITV for revenue in 1993, and there have always been severe doubts about the viability of the embryonic Channel 5 (only one bid has been received for the franchise) to garner enough advertising revenue to survive. If on top of all this the BBC were forced to take advertising as well, the financial chaos this would cause would kill at least one and possibly more of the smaller channels (BBC2 or Channel 4).

There is simply not enough money available from advertisers to replace the billions generated by the licence fee, especially as the five national BBC radio stations (plus all the regional stations) also rely on the licence fee and would either have to compete for radio advertising in a highly competitive market place or be closed down. Increasing the number of commerical channels takes very little money or thought; it is far harder to explain why the advertising market should suddenly double or triple in size as a result (and in a recession too!).

## WOULD ANIMATION REALLY BE SO BAD?

**Philip May**
**Cardiff**
Am I the only person in the world who does not recoil with horror at the thought of an animated series of DOCTOR WHO? Those people who automatically dismiss such a notion are incredibly small-minded, for they fail to recognise the benefits of such a medium. And before people start jumping down my throat, I will state now that I am not advocating a DEFENDERS OF THE EARTH/MASTERS OF THE UNIVERSE/TEENAGE MUTANT KARATE HEDGEHOGS clone!

Over the past decade, the reputation of comic books (or 'graphic novels' as I prefer to call them) has grown to the extent where to read a book like *Batman: Legends of the Dark Knight* is okay for an adult. Indeed, that book is written for adults (it is not 'approved' by the Comics Books Code Authority, or whatever). It is able to deal with mature concepts, in a way which could not be considered 'masturbatory' fodder for adolescents.

Now, with animation being the filmic medium closest to the comic book, imagine what could be acieved if such qualities could be applied to an animated version of DOCTOR WHO? In Japan, I believe that a film called *Akira* (which admittedly I haven't seen) was made for adults, has no doubt won a lot of awards and been critically lauded. In this country, it has an 18 rating, and guess what — it's a cartoon! See what I mean! And that goes without mentioning the kack of budgetary restraints. We really could have 10,000 Daleks flying around, decimating the cities of the world! London could be invaded by realistic dinosaurs!

If the BBC really are planning an animated series, then they might as well do it right. Whether they will, of course, is another story... Done properly, it could be just as groundbreaking now as the live-action WHO was in 1963, 1967, 1976 etc. Remember STAR TREK's appearance in animated form (which alas haven't seen) was but the first step towards the movies, ST:TNG, ultimately DEEP SPACE NINE, and beyond...

As for "blockading the entrance to TV Centre in protest", all I can say is 'Get a life!'. If you're not keen on an animated series of WHO then, by all means, don't watch it. Nobody's forcing you too. Put it this way: I used to find ALLO ALLO and BREAD hilarious. I would watch each episode avidly, and looked forward to the next. Then, both series unfortunately became tired, pale shadows of their former selves. What did I do? I stopped watching them. I did not waste time writing nasty letters to J. Powell and start picketing TV Centre. I did not threaten to sue the BBC unless they improved both series. Similarly, I was sad to see TWIN PEAKS come to an end, but I was glad that it had been axed whilst it was still brilliant, before it could go stale with age. I am content with my memories (and videos). As a further point consider this: a good animated series of who could once again capture the imagination of children, in much the same way that the THUNDERBIRDS repeats did.

**Alex Willcox**
**Stoke-on-Trent**
Ian Levine's statement *(DWB 104)* regarding an animated DOCTOR WHO series seems a little short-sighted. The possibility of an animated series appears more likely than ever before, particularly after the *Sunday Mirror*'s announcement on July 19th that it is definitely going ahead. No doubt this will provoke the usual storm of protest from fandom, slagging off the series before it has begun (as with the New Adventures and the announcements from Alan Jonns in *DWM*). To these fans I say, give it a chance. An animated series needn't necessarily be utter crap.

Take a look at the animated STAR TREK series (again rejected by many fans simply because it is animated). Many of the stories are up to the same standard as the live action episodes, due, at least in part, to the fact that many episodes re-used writers from the original series. If anyone is not convinced, then watch *The Infinite Vulcan* and *Spock's Brain*. I know which gets my vote.

Okay, so an animated DOCTOR WHO series may turn out to be trash. So might a new live action series. If the only way we can get a new series of DOCTOR WHO on television is in the form of an animated series then I, for one, am willing to give it a chance.

By the way, if Ian Levine does "retire from DOCTOR WHO fandom and all interest in the series", would anyone really consider it a great loss?

**Stephen Trump**
**Upminster, Essex**
The Ian Levine article on episode junking was 'just what the Doctor ordered' (ouch!) as far as I was concerned. My view is that the BBC internal departments fail to liase properly in much the same way as many other large companies. Whilst it is easy to criticise Pamela Nash and her bonfire sessions surely the overall blame lies in the overall coordination. Ironic also that whilst the BBC were publishing their retrospective 10th Anniversary Special they were systematically destroying the legacy it documented.

Hearty congratulations must be bestowed on Mr Levine for all his retrieval efforts. I can boast that I've found none whatsoever — the same amount as JNT! How about him dipping into his DOCTOR WHO-profit-filled pockets and making an effort to locate one or two? That way he would be giving back something to the show which in the main has given him a nice little earner for many years.

It would also endear him to the hostile fans that see him as a continuing negative influence on DOCTOR WHO. I know that if I had the funds and contacts, I'd be making the effort — especially after listening to seven episodes of sheer delight recently released on audio.

## COMMENTS ON DWB

**Simon Kinnear**
**Allestree, Derby**
Congratulations to the editorial team for *DWB 104*. The best issue for ages. The second part of *The Mark of Destruction* was brilliant, the excellent source of reference on the lost episodes promised in *DWB 102*. The first part may have disappointed many fans — it certainly disappointed those that I spoke to. Although I fully enjoyed the accoount of the early days of fandom (particularly the image it cojured up of fandom's 'elder statesmen' writhing in orgasmic ecstacy at a 12 minute clip of *The Dalek Invasion of Earth*) it had been billed as a feature on lost episodes and should have concentrated on that aspect. If it had been billed as a feature on the early days of fandom, with a 'Next month: The Lost Episodes' caption inserted after the first part, I would have been happy.

The other articles were also rather good, although I did feel that there was an over-exposure of Anthony Brown material. His *Evil of the Daleks* review was nice, but we can do without pretentiousnes like *The Macra Terror* review, thank you very much. Special mention must go to the TWIN PEAKS feature, as this brilliant series has been underexposed in *DWB*. I am annoyed that *DWB*, supposedly the excellent telefantasy news service, failed to inform its readers of both the February 'Peaks Marathon", and the September follow-up. I would have liked to have gone to one of them. As for the *Twin Peaks Companion*, mentioned by Mr Brown: where can I get one?

Stephen Byrne's letter interested me greatly, as my article/letter in *DWB 103* had been similarly edited. You'll note that I did not use the word "censored", because the editing that took place — the removal of the 'w' word and a childish attack on a member of fandom — were perfectly justified. The comments added nothing to the piece and it reads much better without them (although the statement "Yah boo sucks to you" sounds silly on its own, in my humble opinion!).

## DWB AND CENSORSHIP

**Stephen Byrne**
**Clydebank, Scotland**
Looking at the letters page of DWB 104, I find that you have completely missed the point of my letter. I was not trying to be 'adult', nor was I being 'extremely immature'. I was merely questioning your editorial policy. I was, to put it bluntly, taking the piss out of you (whoops, there's another rude word). By the way, I don't think that 'crap' is a swear word, nor 'bugger'.

Matthew Smith's comment that he could now refer to John Peel's book as "teen-wank" if he wanted to was no more or less 'adult' than my comments. The reason I wrote to you in the first place was because I had just seen something that I had been waiting to see for months (when I had previously thought I would never see it), and it was much better than I had expected. Only natural, then, that [I] would want to tell somebody, or write something about it, no matter how "amazingly facile" the statements turned out to be (ref: Richard O'Callaghan, DWB 102) — a bit like when you have your first f— . You know the feeling. Or perhaps you don't. (Whoops, there I go again.)

Contrary to your naive assertion, I did in fact have a point to make, namely that if you insist on editing out swear words simply because they are immature, and then poncily announcing that you print a "representative cross-section" of what you receive, you should get rid of DWB's banner (no pun intended) that it is an "outspoken" and "uncensored" magazine.

I'm sorry to plague you with "immature" and "facile" letters, but I do wish to make my voice heard. *DWB* has gone through a bad patch recently (ie. when David Gibbs took over), and David Gibbs now thinks of himself as God, the very thing he criticises JNT for. If, as Gary suggests, the reason for Gibbs' accesion to the editor's chair was his ability to operate the Apple Mac, then I wonder if Jonathan Powell was considered suitable for the position of controller because he knew how to change channel on his tv.

*Mmm. I think we'd better establish a few things here. Firstly, my inclinations are generally more liberal than Gary, and we had something of a battle last issue over what words could be included and what couldn't (for the record, 'bastard' was dropped, but 'f—' (in that form) stayed in). If it was up to me, the language would be stronger, but I recognise that we do have a considerable section of our readership who are offended by such language.*

*Secondly, I strongly feel that 'strong' language should be included for effect only, and that that effect is greatly reduced if such words are liberally or gratuitously sprinkled about (as I considered the word "wanker" to be in Stephen Byrne's original letter).*

*And thirdly, I have never criticised JNT in DWB — that is to misinterpret readers' and authors' opinions as editorial policy, which as the small print at the bottom of page 3 makes clear, should never be done. My personal opinions are frequently at odds with those of Gary Leigh and indeed many of DWB's readers, and should never be confused with those of some of the more paranoid readers in our midst. Were I really to consider myself 'god', an awful lot of this sort of stuff would never see print, which would be a shame, because DWB is still the only major outlet for 'alternative' and, yes, uncensored opinions. There is a world of difference between editing for taste and decency, and editing for 'political' reasons. If you have an opinion, no matter how much I disagree with it, it can be heard in DWB. If you want to sling 'immature' insults by gleefully using 'naughty' words, then perhaps you should go back to the playground. — DG*

## GET A LIFE

**Stephen Cole**
**Sharnbrook, Bedford**
The letter from Richard O'Callaghan *(DWB 102)* bemoaning fan enthusiasm was answered perfectly by placing Tim Munro's letter straight after it. Like Richard, I have "a life", and my girlfriend finds my relatively innocuous 'hobby' of DOCTOR WHO far preferable to, say, going down the football every Saturday or explaining the merits of various sports cars at every possible opportunity. Why the hell shouldn't I get excited about the recovery of missing episodes? Of course it's only a tv programme — football is only several men kicking a ball around a field, but people still wreck cities because of it! The day a gang of vicious WHO-fans loot stores and assault innocent bystanders because Pertwee didn't show up at a convention is the day I will have any doubts about the merits of enjoying DOCTOR WHO — not because a few fans get a little carried away in their praise for "only a television programme". As long as we don't get too 'obsessively pedantic' about matters (Stephen J Walker and his 'Dalek Cutaway' balls take note), we can stay healthy and sane(ish).

## KOLCHAK

**David A McIntee**
**Plean, Stirling**
I was delighted to see Kathleen Toth's episode guide to THE NIGHT STALKER in issue 103, which was concise and to the point. I do have a couple of additions to make, however, mainly concerning the background for the show's demise.

Firstly, however, I might add that five of the episodes were also known under alternative titles. They are: episode 3, *They Have Been ... They Are ... They Will Be ...* In fact this is the alternate title, as the 'official' title is simply *UFO*. Episode 6, *Firefall*, is occasionally known under the title *The Doppelganger*. Episode 10, *The Energy Eater*, is also known as *Matchemondo*. Episode 11, *Horror in the Heights*, also goes by the title *The Rakshasa*. Finally, episode 13, *Primal Scream*, is alternately titled *The Humanoids*.

Strangely, despite the tacky effects and bad scheduling, it wasn't low ratings that killed off the show. The premature end of the series seems to have come about by a combination of two factors. Firstly, Jeff Rice. He had written the then-unpublished novel (and it should have stayed that way!) that Richard Matheson turned into an excellent script. When the series started, Rice was credited as 'Creator' of the show. However, he then sued Paul Playdon and Cy Chermak on the grounds that he had never given permission for the weekly spin-off from the movies. This is particularly odd, considering that he actually directed The Spanish Moss Murders! The second reason came in the form of Fred Silverman, who was promoted to ABC's Head of Programming. Silverman had a known dislike of SF/fantasy type shows, and speedily used the legal problem above as an excuse to cancel the show after twenty highly variable episodes.

Strange how American fashions always repeat themselves over here, isn't it?

Actually, considering the cheap effects, ridiculous monster costumes, and the rate at which unearthly creatures visit Chicago (take *Legacy of Terror*, for example, which would have been much better had the mummy subplot remained a red herring, instead of leading to a meaningless appearance by another silly costume), it's probably best that it did end. I have to admit to having a sort of sneaking admiration for it though, based mainly on Darren McGavin's performance (uncannily Sylvester McCoy-ish as it is).

## UNWARRANTED HYSTERIA

**John Connors**
**Liverpool**
The current hysteria concerning the videos is totally unwarranted. For a start, we should be appaluding the high profile of DOCTOR WHO in the market place at a time when such attention can only heighten interest in its eventual return. Also, JNT doesn't choose which stories will be released, so to criticise him for that side of things is unfair. Most importantly, fans seem to be overlooking BBC Enterprises' ambit, which is to acrue (badly needed) finances for the corporation; it's a commercial rather than artistic wing of the Beeb and is only too aware of what sells and what doesn't. If fans disagree with either that reality or the choices it requires then that's another matter altogether.

Once again, this whole furore reflects the self-assured smugness with which 90s fandom seems tainted. Nothing is ever praised, there's no sense of magic or excitement about anything. (Even the golden hue which hitherto surrounded *Tomb* is seen now as fools gold by many.) With such a prevailing attitude as this from the supposed 'real fans' of the show, is it any wonder the BBC feels under no pressure to resume production of DOCTOR WHO?

**Freddie R Aldous**
**Stoke Ash, Suffolk**
When and if BBC Video release *Silver Nemesis* including the US documentary (*DWB 104*), I very much hope that they will use this opportunity to issue the story as an extended version and give us the chance to see all the scenes that never made it to the television screen, including (to name but two) the Doctor hypnotising the royal security guards, and the Doctor and Ace examining the Gainsborough portrait of the latter in Windsor Castle (a photo of which appears on page 48 of the *DWM Summer Special 1991*). This way the release will be well worth the £12.99 price tag, and who knows, the story might make sense!

## A CHEESED-OFF EDITOR WRITES

**David Metcalfe**
**Chadderton, Oldham**
I am a rather cheesed off DOCTOR WHO fanzine editor, who minds his own business, usually.

The kindly souls of *Dr Who Magazine* kindly changed their letters column title to "Timelines", which has been the title of our zine for four years, and from issue 2 we've been printing the Gerry Haycock picture strips from *TV Comic/TV Action*, much to the delight of our readers; and look what those ever so kindly souls have done on us again. Talk about stealing our thunder! We tried getting 'official' permission to use them from BBC Enterprises, who were non-commital on them, we tried tracing Polystyle Publications and what ever happened to the originals (supposedly now residing in a cellar at Thames Valley Publishing) we even tried contacting Gerry Haycock, the artist, but were unable to.

Sour grapes maybe.

More sour grapes; why oh why is the Behind the Sofa exhibition at Bristol, when it is sorely needed in the North of England? Ever since the closure of the Blackpool exhibition to aid finance for the awful trailer to the States, we Northeners have lost out.

Well it's our turn in '93, with the Grand Order celebrating 5 years, and the fact there'll be two conventions next year in the Manchester area, with Manopticon and the Grand Order/Hyde Fundraisers backed one tentatively titled Time Scoop '93: it's time some realised there is life North of the Watford Gap (no offence to Southern members of the Grand Order intended!).

**Damian Madden**
**Farnham, Surrey**
I was surprised to read Julian Knott's somewhat negative comments about the recent Daleks and Cybermen videos. Although the *Years* tapes as seen so far have indeed been irritating, with appalling Keff McCulloch scores and soulless scripting, in my opinion the last two tapes reversed this trend. The viewer was offered a wealth of interview material, a number of collectable clips, even a trailer excerpt.

I find it difficult to understand how Julian Knott claims that the four Cybermen episodes make for "a dull tape". *The Moonbase*, although a formulaic claustrophobic man versus monster story, is highly entertaining, including relatively good performances from the cast, a great cliffhanger to episode two, and genuinely threatening Cybermen. *The Wheel in Space* is also great to watch, with its atmospheric space shots and the Cyberman birth sequence, which must be a classic DOCTOR WHO moment.

It is also hard to agree with Julian's generous review of the two *Masterplan* episodes. What he calls "sheer pace" does not exist in reality. Episode ten is one of the slowest I have ever seen, even for the sixties. As for the acting, many of the performances are terrible. Mavic Chen's triumphant speech is pure ham. Karlton is one of the dodgiest characters ever to grace our screens, and even Hartnell succumbs to the amateurish atmosphere — his writhing in agony while under transmission to Mira is laughably fake while in episode ten he does nothing but wander about in a fetching hat. For me these faults make the Cybermen tape far superior in atmosphere and enjoyment.

## GAYLAXIANS

**Luke Davidson**
**London N1**
I would like to let your lesbian and gay readers know about a new social group for sci-fi, fantasy and horror enthusiasts called Gaylaxians London. We meet at 8pm, the first Monday of every month at Central Station, Wharfdale Road, N1, which is a very comfortable and relaxed gay pub very close to King's Cross Station.

It's all very informal and really an opportunity to socialise, make new friends and chat about the latest books, films or rumours of the next series of DOCTOR WHO.

For those of you who are just coming to terms with being lesbian or gay, we understand how difficult it is to take the first few steps to meet people, so we encourage everyone to welcome newcomers into their conversations so that they soon feel part of the group.

Our next meeting is on Monday 5th October, and I look forward to meeting some of you then.

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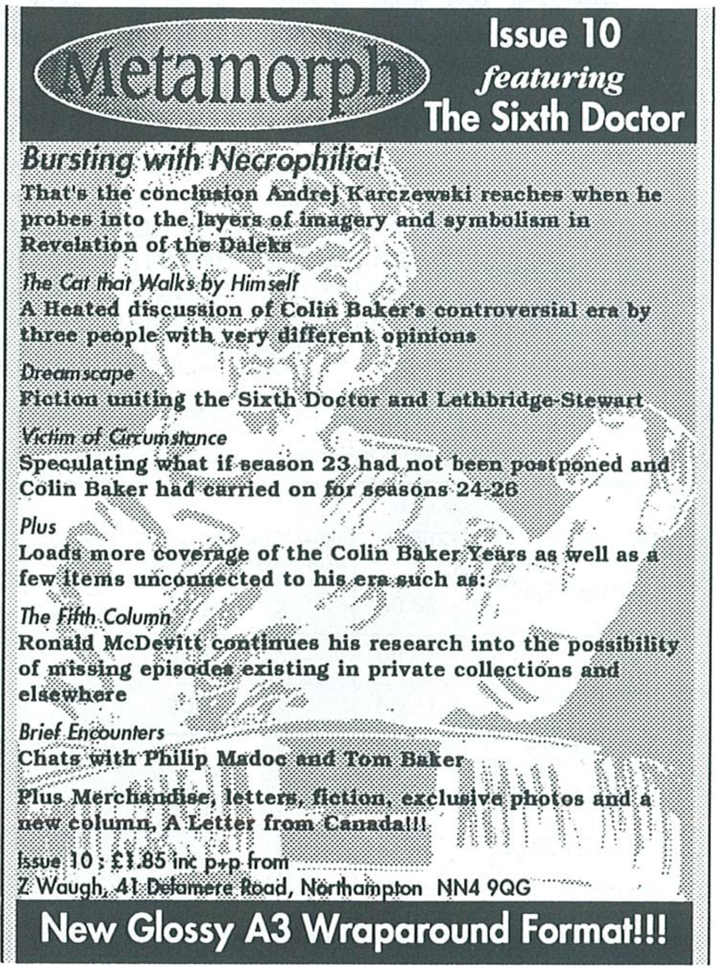

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# The Reopened Channel D Affair

### ACT 1: The Story So Far?

An innocent man gets mistaken for a spy by a group of foreign agents who are smuggling state secrets out of the country hidden in antiques. The unsuspecting innocent becomes an equally unwilling hero as the dupe of a secret organisation, led by Leo G. Carroll, that is attempting to prevent the state secrets from leaving the country. A car chase, a beautiful woman and several assassination attempts later our hero walks free from danger and evil is once again vanquished.

An episode from the 60s cult series THE MAN FROM U.N.C.L.E.? Not quite. The above is a brief outline of Alfred Hitchcock's 1959 film *North by Northwest,* but its resemblance to a MAN FROM U.N.C.L.E. story is almost uncanny. Each week, for three and a half seasons, an unwitting member of the public became embroiled in the bizarre, almost surreal, world of U.N.C.L.E.'s fight against the forces of evil and the dreaded supernational THRUSH organisation. Master spy Solo and his ice-cool Russian partner Kuryakin won a weekly fight against unimaginable odds to the accompaniment of some of the best music written for the television. It proved to be a winning formula that captured the hearts and imaginations of millions of people all over the globe.

### ACT 2: The First of the Few

The series was very much the product of its age, with influences from Hitchcock to Bond, taking in the whole gamete of popular iconography along the way. Such was the show's ability to synthesise and transform the images and themes it scavenged for its own. U.N.C.L.E. was more than a TV series — it became a global phenomena on a scale similar to Beatlemania. For the first time, a television programme became internationally successful and its merchandising spin-offs created a whole U.N.C.L.E. industry to service the demand for U.N.C.L.E. products.

### ACT 3: Back From The Grave

BBC2's current re-run of THE MAN FROM U.N.C.L.E. will rekindle a whole array of near forgotten memories in much the same way as THUNDERBIRDS recently did. Channel D will once again become available on pens throughout the country and the black roll-neck sweater will regain its long forgotten association with hi-tec espionage. It is debatable whether the repeats will launch a cult craze in the same way as THUNDERBIRDS managed but the choice of U.N.C.L.E. for an extended repeat season is an astute move, especially as THE PRISONER has also been released from the vaults this year on Channel 4. High camp and secret agents will soon be better served than at any time since their heyday in the 60s and their lays U.N.C.L.E.'s programming strength. Nostalgia, especially for the 60s, has never been bigger and BBC2's move to cash in on this is as shrewd as any in the channel's continuing rise in popularity.

### ACT 4: A Little History

The first U.N.C.L.E. season, which unfortunately isn't being shown on BBC2, was made in glorious black and white but contained some of the best episodes the show produced. *The Mad Mad Tea Party Affair* was a gem that summarised pretty much everything that made the programme so popular. While I can see much of the earlier episodes being well received and added to video collections, I think it less likely that the later, more jokey, episodes will get the same reception. Their emphasis on spoof rather than high jinks has been less well treated by the passage of the years and by midway through the run I suspect that MAN FROM U.N.C.L.E. overkill will have set in. This is something of a shame as seasons one and two have deservedly acquired cult status which could well be eclipsed by the later material. And if the repeat figures are good then hopefully BBC2 will reconsider its decision not to run the black and white material. Stand by to open Channel D …

**Anthony Clark**

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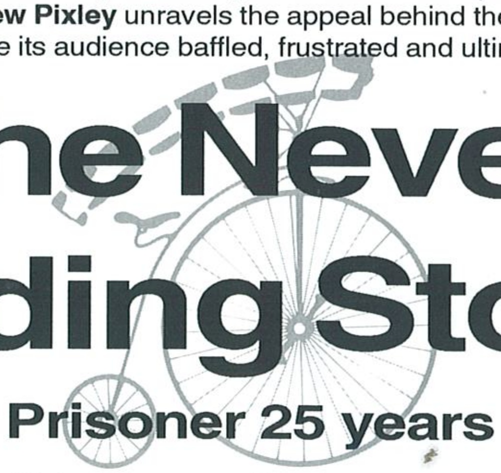
The Prisoner received its television premiere on 29th September 1967, almost 25 years to the day that it begins its second complete showing on Channel 4. **Andrew Pixley** unravels the appeal behind the cult series that never fails to leave its audience baffled, frustrated and ultimately angry …



# The Never Ending Story

## The Prisoner 25 years on

SO, here we go again for the fifth time. THE PRISONER is back: a circular conundrum to confuse captivate and confound.

For some it is the ultimate television art form. For some it is incoherent, unwatchable rubbish. Overrated expressionism? An over-budget joke? A televisual ego-trip? A triumph of style over content? A Kafka-esque masterpiece? A statement on freedom and politics? A piece of tremendous fun? A comedy thriller? A peculiar puzzle? THE PRISONER is all these things: a highly individual show which through only seventeen episodes explores many different styles at tangents to a central format.

The format is an intriguing mix of espionage and fantasy. A nameless British secret agent resigns his job, drives home, is gassed … and wakes up in the equally nameless Village where people have Numbers instead of Names, surreal quivering spheres patrol the settlement boundaries, brainwashing is a daily event, and behind the gaiety of brass bands and garish umbrellas lurks a harsh network of technology aimed at extracting secrets from the Village inmates.

THE PRISONER arose from a fusing of ideas from two men in early 1966. One was to be the show's star and executive producer (plus often writer and director) Patrick McGoohan, then star of ITC's top-rated espionage film series DANGER MAN. The other was George Markstein, a Special Executive operative turned spy writer, who had taken up the post of Script Editor on DANGER MAN. Markstein's knowledge of real life 'retirement centres' for ex-agents formed the basis for McGoohan's desire to craft his own television show into which would be woven his own comments on freedom, politics and democracy in the sixties. McGoohan's other aim was that he wanted reaction, he wanted comment and he wanted controversy.

Whilst many viewers tuned into THE PRISONER in 1967 expecting to see an adventure/action film sequence akin to THE SAINT, DANGER MAN or ITC's other new show-for the season MAN IN A SUITCASE, what they got was something very different and unexpected. A highly stylised opening credit sequence accompanied by Ron Grainer's urgent and memorable theme tune showed them the kidnap in progress — but who was being kidnapped and why? Where was the Village? Who was the unseen controlling figure of Number 1? Was it perhaps the mute Butler, the servant of Number 2 who remained a constant figure whilst his masters changed weekly? What was this strange balloon object that could capture or kill its prey? What was that weird see-saw device in the observation gallery? How could you have a telephone that worked without a flex? What's the point of this show anyway? And is this meant to be John Drake or what?

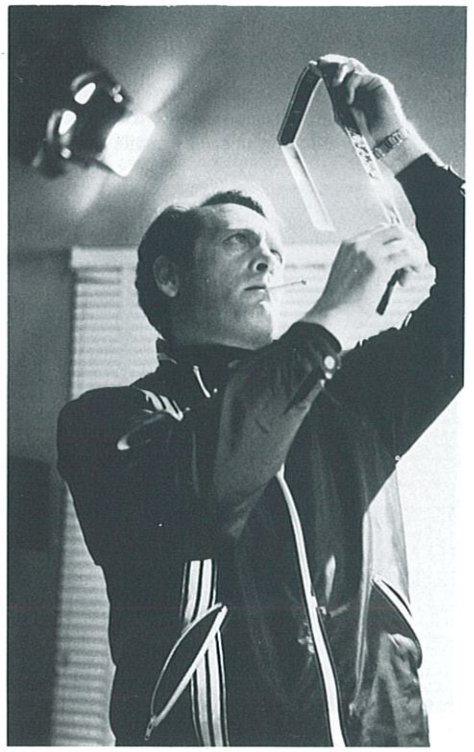
There is no film evidence to suggest that the Number 6 of THE PRISONER was John Drake, the MI9/NATO agent of DANGER MAN — the show that McGoohan had quit after shooting two episodes of the fourth season. Indeed, the subject is just one area of controversy behind the show. Markstein always maintained that Number 6 was Drake, yet McGoohan always denied this (and bearing in mind that Drake's character was owned by his creator Ralph Smart, this was probably a wise move).

The original format laid down was to investigate various areas of society within the Village set-up. The initial introductory episode was written by Markstein along with producer David Tomblin (an assistant director on DANGER MAN who shared McGoohan's views and was a partner with McGoohan in Everyman Films). Then came episodes from other tv script-writers and playwrights covering a wide scope: politics (*Free for All*), education (*The General*), dreams (*A, B and C*), human behaviour (*Checkmate*). Other writers opted for more conventional adventure stories of escape (*Many Happy Returns*, *The Chimes of Big Ben*) or brainwashing (*A Change of Mind*, *The Schizoid Man*). Few episodes actually set themselves purely within the context of the Village set up, *Hammer Into Anvil* and *It's Your Funeral* being two exceptions where the generally remote Number 6 is seen to act — rather uncharacteristically — for the good of others in the community, as opposed to trying to escape or save his own sanity.

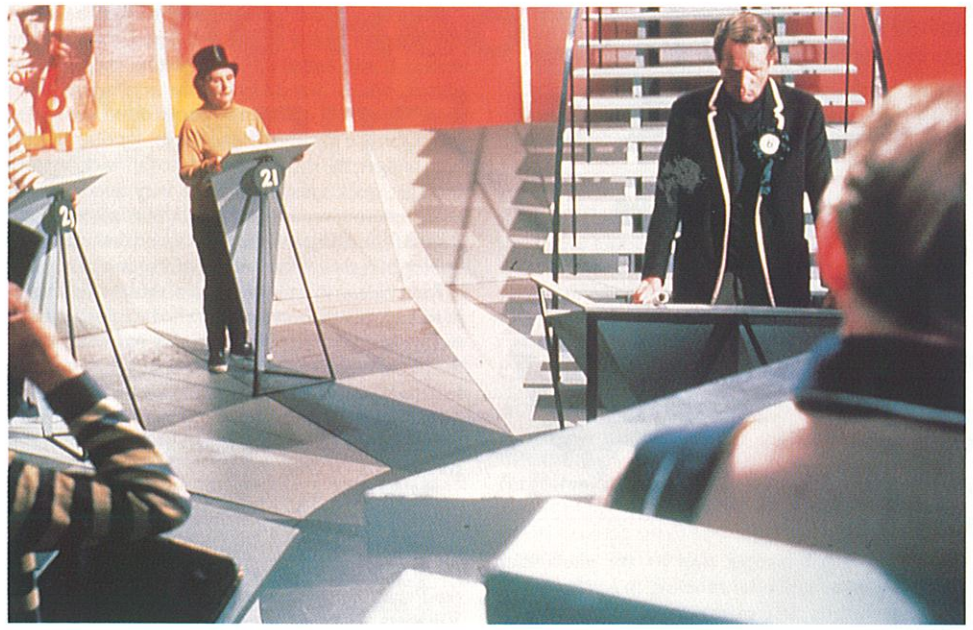
Since each writer had their own view of the series, THE PRISONER ended up as a rich tapestry of different styles. It also ended up contradicting itself in some places, which just added to the confusion of the piece. The 'look' of the series also evolved, depending on how much money was available. Despite its very high budget, the show was likely to fall back on stock footage, stock music and some very unconvincing studio outdoor scenes on the first four episodes (plus inserts for a fifth), and the crew found themselves up in North Wales at the hamlet of Portmeirion. This private village was the creation of the late Sir Clough Williams-Ellis, a man who wished to glorify architecture and so assembled a motley and bizarre collection of buildings, colonades, statues and cottages in a quiet peninsula. The remote Portmeirion is still a great tourist attraction, and also provides a perfect venue for the conventions held by the appreciation society, Six Of One.

The imagery thrown up by the show is also very much of its time, and possibly the most memorable aspect of the series. Aside from the Village's hotch-potch of houses, other notable icons have to include the Penny-Farthing numbered badges worn by the Villagers, Number 6's green and yellow Lotus 7 hurtling towards the camera in the opening credits, the more sedate trio of Mini-Moke taxis in the Village (local service only) decked out with striped canopies, the bobbing and shimmering Rover guardian sphere, the silhouette on the beach screaming, "I am not a Number, I am a free man!", the piped blazer of Number 6 and old college scarf of Number 2, the dumb dwarf Butler (played by the late Angelo Muscat), Number 2's spherical chair that rose from the floor of his circular office, the Village catch-phrase of "Be seeing you" said with the 'OK' finger gesture raised to the eye… Of such stuff are cults born.

Looking at the first thirteen episodes in more detail, the introductory episode of *Arrival* (formerly 'The Arrival') is a superb pilot to hook the new viewer into seeking answers for the unanswerable. Portmeirion is seen in all its late-summer glory with a host of extras as villagers, and some excellent action sequences are included such as an abortive escape attempt along the shore-line. *Free For All* is similarly light and breezy, but McGoohan uses the script to satirise the world of politics in contrast to



*Number 6 (Patrick McGoohan)* © ITC



An 'unmutual' Number 6 faces the Village Council in *A Change of Mind* ©Channel 4

the previous episode which had been a straightforward adventure. This episode had a sequence removed on its initial 1967 screening: Number 6's flight into a Rover cave and his subsequent beating up by some Guardians.

*Checkmate* (formerly 'The Queen's Pawn') is a good adventure with some interesting character work, and a superbly balanced performance as Number 2 from character actor Peter Wyngarde. This and the subsequent episode to be made, *Dance of the Dead* again benefit from large doses of Portmeirion. However, the two are completely different in style. The latter is a surreal wandering of various strands of plot, few of which are reasonably concluded by the time the animated bars slam across Number 6's face and the closing credits roll. It is however a beautifully constructed episode in its appearance, most notably the encounter between Peter Pan and Mr Tuxedo down on the shore-line at sunset.

A key problem with many of the remaining episodes is that there is a lack of Portmeirion footage. Instead the Village is represented by some very unconvincing studio flats erected at MGM, or, if one is lucky, by a castle entrance and courtyard back-lot left over from another movie. *The Chimes of Big Ben* at least contains some location inserts shot in September 1966, whereas the other eight episodes had to wait until February 1967 to have a further week of brief Portmeirion material executed for them, with McGoohan as the only major cast member on location.

Number 2 (Colin Gordon)

*The Chimes of Big Ben* sees the first appearance of Leo McKern as Number 2 in an enjoyable 'escape' story with a clever climax. This episode exists in two versions, the regular print and an edition never screened in the UK which has some extra sequences (including Number 6 trying to fix the position of the Village using the stars) and the original unused theme music by Wilfred Josephs. Leo McKern's success as Number 2 led him to join McGoohan again for the next episode to be made, *Once Upon a Time* (formerly 'Degree Absolute'). This surreal conflict between a brainwashed Number 6 and a desperate Number 2, during which the prisoner relives his life, was written by McGoohan as the climax to the first season. The episode has powerful performances from the two principles, and indeed its sheer intensity caused McKern to suffer a nervous breakdown and be absent from the set for several days.

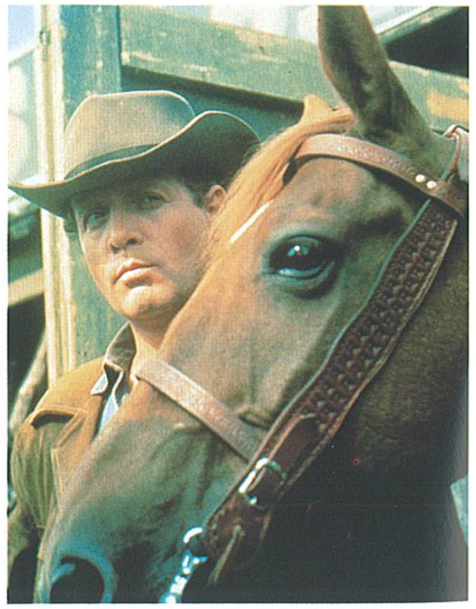
*The Schizoid Man* was the almost obligatory film series 'doubles' episode, but in this case Terence Feely created a superb script that used the concept of a doppelganger in a new way. Number 6 was not being 'framed' by a double, he was being made to think that he was actually somebody else — his own double, Number 12. *It's Your Funeral*, which was the first new episode in studio after New Year 1967, was a rather confined studio-bound affair. Abandoning the brainwashing/escape format, it had an over-complicated and unlikely plot compensated for by a superbly camp performance by Derren Nesbitt as an unlikeably friendly Number 2, complete with JOE 90 glasses!

*A Change of Mind* was a trouble-laden episode during which Patrick McGoohan took exception to the director, Roy Rossotti, and had him dismissed from the programme after half a day's shooting. There are a few choice moments amongst the studio mock-up action, such as Number 2's conversation with the tranquilised Number 6, plus some witty lines of dialogue. Next came the two episodes with the much-missed Colin Gordon as Number 2: *A, B and C* (formerly 'Play in Three Acts' and '1, 2 and 3') and *The General*. The first of these was a true SF episode with some very clever scripting as, for three nights running, Number 6's dreams come to life on a projection screen for Number 2 to study. The climax is excellent, and the episode was rewritten for use in the BBC's 1969 series COUNTERSTRIKE. *The General* is a fun satire on education,with more barbed comments about self-expressionism thrown in along the way, and probably the funniest security clearance system seen on television.

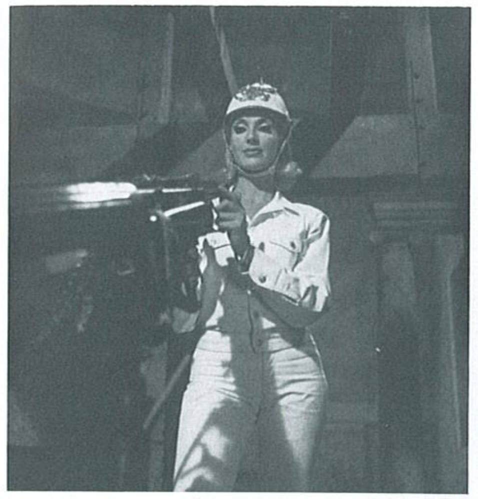
The final two episodes were very different, but had guest star comedy actor Patrick Cargill in common. The first was the black comedy of *Hammer into Anvil*. In a very entertaining and offbeat episode, Number 6's vengeance on a ruthless Number 2 takes the form of exploiting his paranoid obsession with security, with Cargill delivering a notable tragic/comical performance. This benefitted from filming in Wales, as did *Many Happy Returns*, a beautifully nostalgic adventure episode with an almost epic feel to it. Number 6 finally returns to London and comes face to face with the man to whom he handed in his resignation in the title sequence (George Markstein in a cameo).

After the initial batch of thirteen episodes in April, there was a break in production over the summer of 1967. During this time George Markstein left the series as he saw his role as script editor diminishing. THE PRISONER was becoming more and more 'The Patrick McGoohan Show', run by the actor/executive producer who had totally immersed himself in his product: sitting in on editing the episodes, dubbing the music, rewriting the scripts ... and more often than not sleeping in his dressing room at MGM Studios, Borehamwood where the episodes were being shot. It was McGoohan's mark of style which was making the series the unique piece of television it would become. His acting as the lead character was variable in the extreme: totally serious in some sequences, tongue in cheek in others, and often just determined to play a scene the way he felt was right. One example of this is *Dance of the Dead*, in which a scene between Number 6 and his female observer dancing at a ball was meant to be played romantically as our hero tries to entice information from her. Instead McGoohan refused to dance with actress Norma West, striding after her as she danced alone, yelling his lines of dialogue at her. The effect was surreal and memorable, to say the least ...

The plan was to make a second batch of either thirteen or seventeen episodes into early 1968, but when filming started again on *Do Not Forsake Me Oh My Darling* (formerly 'Face Unknown') in August there were already problems. McGoohan was busy making the movie *Ice Station Zebra* at the same time, and so the episode was shot without him — transferring Number 6's mind into another's body (Nigel Stock). However, on returning to the UK, McGoohan ordered reshoots and re-editing, which delayed production. Whilst most ITC series shot an episode every two weeks (or even every week in the case of THE CHAMPIONS), *Living in Harmony* took four weeks to complete, followed by *The Girl Who Was Death* (originally conceived as a two-parter) which took five.



Number 2 (Colin Gordon) in *It's Your Funeral* ©Channel 4



Sonia Schnipps (Justine Lord) aims to finish off her lover in *The Girl Who Was Death* ©ITC

Both *Living in Harmony* and *The Girl Who Was Death* almost totally abandoned the format of the series in a way that would seldom be attempted again until the advent of the US landmark series MOONLIGHTING. The former is a very tough and often violent Western, during which Canadian actor Alexis Kanner joined the team and became a close friend of McGoohan. Kanner's performance as the sexually-repressed mute gunslinger was a masterpiece, and the episode (not shown in the original US network run) remains highly watchable. Distinctly more fun, but no more connected with the Village, is *The Girl Who Was Death*, a spoof of James Bond, MISSION: IMPOSSIBLE and DANGER MAN, to name but a few. This jolly romp through a bright montage of locations to some very catchy stock music is a delight — even if it has little to do with the series.

With THE PRISONER costing more and more, and falling further behind schedule, Lew Grade of ITC decided to call an end to production — ordering McGoohan to write 'the ending'. Whether the ending was a planned piece of writing by McGoohan, or a hurried panic using ready-made sets, stock footage and the few actors who would still work with him is a debate that could go on long into the night. Narrowly completed before its transmission, the episode *Fall Out* is something surreal and truly McGoohan. It seems inconceivable now that in 1968 many regions broadcast it in a primetime slot. War, love, freedom, imprisonment, politics ... all are thrown together in a show which offers cycling frogmen, the identity of Number 1, a rocket launch, a mobile room, a tunnel of juke boxes, a man brought back from the dead and a couple of dance numbers to the tune 'Dem Dry Bones'. Like it or loathe it, *Fall Out* is a unique piece of television, encapsulating totally the feeling of the time.

The series was not well received. Most viewers were too confused by the show and abandoned it. Various ITV regions relegated it to a late night slot when they saw what ITC were selling them. And on top of that, this series with a beginning, a lot of middle and a surreal two-part ending had left them none the wiser as to what it was all about in the first place. A successful society sprang up in Six of One who watch and rewatch the episodes; some for pure enjoyment, some trying to find the clues behind the message in the madness. After two repeats on some ITV regions, the show became an official cult with a 1983/4 showing on Channel 4.

So here we go again for a fifth time. THE PRISONER is back: a circular conundrum to confuse, captivate and confound. ■

*For further information about Six of One, the Prisoner Appreciation Society, send an SAE to:*
***Six of One, PO Box 60, Harrogate, HG1 2TP***

## The Prisoner

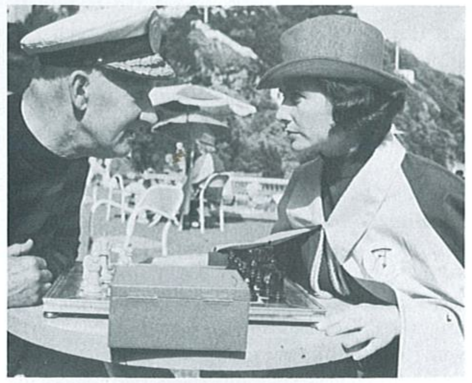
episode guide by Andrew Pixley

(The dates refer to the original ATV Midlands transmissions, since regional variations occured across the country. Numbers in brackets refer to the original production order.)

17 x 50 minutes / colour; Everyman Films/ITC

*Regular cast: Patrick McGoohan (The Prisoner)*
*Semi-regular cast: Angelo Muscat (The Butler); Peter Swanwick (The Supervisor)*

*Script editor: George Markstein [except 13-15, 17]; Producer: David Tomblin; Executive Producer: Patrick McGoohan [except 14, 15, 17]; Theme Music: Ron Grainer; Incidental Music: Albert Elms [3, 4, 6, 16]; Musical Director: Albert Elms [5, 7, 8, 10-15, 17]*



The Admiral (Frederick Piper) talks to Number 9 (Virgina Maskell) ©ITC

### 1 Arrival 29th September 1967

*writers: George Markstein & David Tomblin; director: Don Chaffey; starring Virginia Maskell, Guy Doleman, Paul Eddington, George Baker, and Angelo Muscat, Peter Swanwick*

A secret agent angrily resigns from his job in London, and within minutes is gassed in his apartment. Waking, he finds himself in a replica of his rooms, located in a picturesque yet bizarre establishment known only as The Village, where the Villagers are known only by numbers. Number 6 (as he is designated) is told by Number 2 that those who run the Village want to know why he resigned. [1]

### 2 The Chimes of Big Ben 6th October 1967

*writer: Vincent Tilsley; director: Don Chaffey; starring Leo McKern, Nadia Gray, Finlay Currie, Richard Wattis, with Angelo Muscat, Peter Swanwick*

Whilst a new Number 2 attempts to get Number 6 involved in the Village Arts and Crafts Fair, Number 6 is more intrigued by a new arrival. Nadia is an Eastern agent who also tried to resign her job, and says she knows where the Village is located. [5]

### 3 A, B and C 13th October 1967

*writer: Anthony Skene; director: Pat Jackson; starring Katherine Kath, Sheila Allen, Colin Gordon, Peter Bowles, and Angelo Muscat*

Number 2 is given three days to get the reasons for Number 6's resignation, and so sets in motion Number 14's experiments to project Number 6's dreams onto a viewing screen. By manipulating his subconscious, they can find if he was selling out to suspects A, B or C ... [10]

### 4 Free for All 20th October 1967

*writer: Paddy Fitz [Patrick McGoohan]; director: Patrick McGoohan; starring Eric Portman, Rachel Herbert, George Benson, and Angelo Muscat*

When election fever grips the Village, Number 2 suggests that Number 6 runs against him for office. Seeing the chance to learn the identity of Number 1 and free the Villagers, Number 6 agrees — but finds himself brainwashed. [2]

### 5 The Schizoid Man 27th October 1967

*writer: Terence Feely; director: Pat Jackson; starring Jane Merrow, Anton Rodgers, and Angelo Muscat*

Number 6 awakens one morning to find that he is somebody else. Now sporting a moustache and dark hair, he is greeted by Number 2 as an old friend, Number 12 — the man brought into the village to help crack the sanity of the *real* Number 6. [7]

### 6 The General 3rd November 1967

*writer: Joshua Adam [Lewis Greifer]; director: Peter Graham Scott; starring Colin Gordon, John Castle, Peter Howell, and Angelo Muscat, Peter Swanwick*

The Villagers delight in the new Speedlearn process by which a degree course can be transmitted over television screens and imprinted on the brain in 15 seconds. But Number 6's suspicions are aroused when the Professor behind Speedlearn tries to escape the Village ... [11]

### 7 Many Happy Returns 10th November 1967

*writer: Anthony Skene; director: Joseph Serf [Patrick McGoohan]; starring Donald Sinden, Patrick Cargill, Georgina Cookson*

Number 6 awakens one morning to find the Village deserted. With nobody to stop him, he constructs a raft and sets out to sea. After an encounter with a pair of gun runners, he finally reaches the coast of the British Isles. [13]

### 8 Dance of the Dead 17th November 1967

*writer: Anthony Skene; director: Don Chaffey; starring Mary Morris, Duncan MacRae, and Angelo Muscat*

Carnival time in the village, and a macabre dance is set in motion as No 6 is contacted in his dreams by a brainwashed ex-colleague, and discovers a corpse washed up on the beach. [4]

### 9 Checkmate 24th November 1967

*writer Gerald Kelsey; director: Don Chaffey (and Patrick McGoohan); starring Ronald Radd, Patricia Jessel, Peter Wyngarde, Rosalie Crutchley, George Coulouris, and Angelo Muscat*

The study of moves in a human chess match brings Number 6 into contact with the Rook, an imprisoned electronics expert. Together they hatch a plan to locate other prisoners and escape from the Village. [3]

### 10 Hammer Into Anvil 1st December 1967

*writer: Roger Woddis; director: Pat Jackson; starring Patrick Cargill, and Angelo Muscat, Peter Swanwick*

Vengeance fills Number 6's mind after a sadistic Number 2 drives a woman to suicide. A web of conspiracy involving classical LPs, band performances and blank sheets of paper suddenly springs up about the Village. [12]

### 11 It's Your Funeral 8th December 1967

*writer: Michael Cramoy; director: Robert Asher; starring Derren Nesbitt, Annette André, Mark Eden, and Angelo Muscat, Peter Swanwick*

A girl called Monique asks Number 6 for help when she suspects her elderly father is part of a plot to assassinate Number 2. Fearing reprisals against innocent Villagers, Number 6 tries to warn Number 2, only to find him strangely unconcerned about the news ... [8]

### 12 A Change of Mind 15th December 1967

*writer: Roger Parkes; director: Joseph Serf [Patrick McGoohan and Roy Rossotti]; starring Angela Browne, John Sharp, and Angelo Muscat, Peter Swanwick*

During a drive towards 'social conscience', Number 6's unmutual behaviour causes him to fall foul of the Committee. He is forced to undergo 'instant social conversion', a new form of lobotomy using light waves. [9]

### 13 Do Not Forsake Me Oh My Darling

22nd December 1967

*writer: Vincent Tilsley; director: Pat Jackson; starring Zena Walker, Clifford Evans, Nigel Stock, and Angelo Muscat*

A new arrival in the Village finds himself involved in a bizarre experiment to locate the missing Professor Seltzman. Number 6 awakens in his London flat, but finds that his mind is now resting in the body of another man. [14]

### 14 Living In Harmony 29th December 1967

*writer: David Tomblin, from a story by David Tomblin and Ian L Rakoff; director: David Tomblin; starring Alexis Kanner, David Bauer, Valerie French*

A Sheriff in the Wild West resigns from his post and walks off into the sunset. Before long he is beaten up and brought to the township of Harmony, where a corrupt Judge asks him to take up badge and gun and work for him. [15]

### 15 The Girl Who Was Death 19th January 1968

*writer: Terence Feely, from an idea by David Tomblin; director: David Tomblin; starring Kenneth Griffith, Justine Lord*

Explosive action at an English cricket match means another assignment for a secret agent — one in which he must locate Dr Schnipps, a crazy Napoleon-fixated scientist who has got a rocket aimed at London, and whose daughter tries to kill him at every opportunity since she claims to be 'Death'. [16]

### 16 Once Upon a Time 26th January 1968

*writer: Patrick McGoohan; director: Patrick McGoohan; starring Leo McKern, Angelo Muscat, and Peter Swanwick*

A former Number 2 is recalled to the Village and given a week to break Number 6. As a last resort, Degree Absolute is set in motion, with a drugged Number 6, Number 2 and the Butler sealed in the Embryo Room for seven days. [6]

### 17 Fall Out 2nd February 1968

*writer: Patrick McGoohan; director: Patrick McGoohan; starring Leo McKern, Kenneth Griffith, Alexis Kanner, and Angelo Muscat, Peter Swanwick*

With Number 2 dead, Number 6 is taken to meet Number 1, but first must sit in judgement of three individuals who have rebelled against the Village authorities in a bizarre subterranean courtroom. [17]

# The Shape of Things to Come

Long before MOMI, Longleat and Blackpool, Doctor Who exhibitions were a valid excuse for a good day out, as **Anthony Clark** reveals ...

CHRISTMAS won't be Christmas without... the *Daily Mail* Exhibition for Schoolboys and Girls!

Certainly, if you were school-aged in London during the early part of the 1960s the chances were that either you or a friend would have been taken along to the Empire Hall, Olympia as part of your school holiday entertainment in order to sample the varied delights on offer courtesy of Associated Newspapers. The various diversions presented at the sixth and final annual exhibition over the Christmas of 1967 included go-karts (curiously promoted by young women in mini skirts!), police dogs, various military exhibits, a clutch of BBC dee-jays (anyone remember David Symonds?) and a stand sponsored by BLUE PETER. TV's favourite magazine programme for children had a display that featured the winner of its "Design a Monster for DR WHO" competition, realised life-size by the BBC's visual effects department, along side some of the show's established alien races.

The exhibition ran from December 27th 1967 through to January 6th the following year (excluding Sundays) and for the princely sum of 4 shillings (20p!) you could spend from 9.30 in the morning up until the close at 6.30 watching teenage fashion shows, getting careers advice, or being chased by Frank the Yeti. According to a *Daily Mail* headline the day after the exhibition opened — "Heat is on for Frank the Yeti". It turned out that Frank was one of five students employed in shifts to bring the Yeti and two Cybermen to life, for a wage of £2 10s a day. However, running around in the heavy costumes over the course of the opening day led Frank Web to sweat off 2lbs 8ozs inside his Yeti, which according to one young girl, was "very like the real thing!" I assume she was referring to the Yeti ...

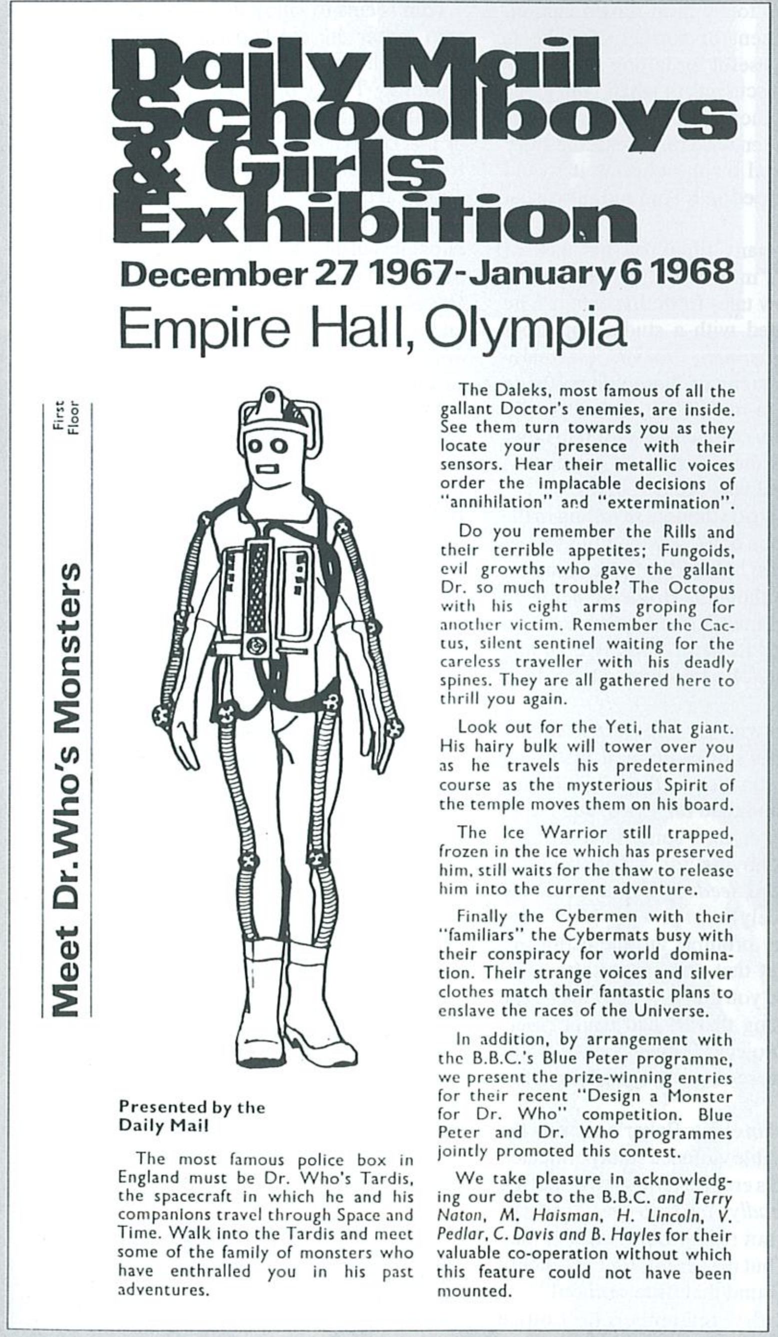
The exhibition was entered via a mocked-up Police Box, and from early on the opening day long queues formed outside it. Once inside you were faced with a series of open-fronted tanks that contained a brace of talking Daleks, two Cybermen and their Cybermats, a *Web of Fear* Yeti minus its internal wicker frame, an Ice Warrior, a Mire Beast (incorrectly listed as The Octopus in the offical guide), Fungoids, Rills and a Varga Plant (listed as the Cactus), along with the winning design from the BLUE PETER competition.

On the opening day the *Evening Standard* carried a sizeable photo-feature under the headline "It's Monsters for the Little Horrors!" According to Judy Kirby, the article's writer, "Hundreds of fathers worked off their Christmas holiday laziness at the Schoolboys' and Girls' Exhibition which opened at Olympia today. At least they worked it off by watching their children zip through such hazardous occupations as diving from the 40-foot parachute jump or meeting some of DR WHO's more horrific monsters face to face". The photograph accompanying the article featured two Cybermen, a hint of fungoid, a Mire Beast and a slightly nervous looking young visitor to the exhibition named Philip Thomas. Similar sized articles ran for three days in the *Daily Mail* and a smaller news item ran in the *London Evening News* to coincide with the opening, although none of these carried photographs of the BLUE PETER stand or its exhibits. However, BLUE PETER mentioned the exhibition with reference to their competition winner in one of the few programmes supposedly missing from the series' run, which if true is a rather unfortunate loss as a variety of monsters were featured in a darkened studio along with the one-eyed, club-tailed creation that stole away the competition's first prize.

Although some *Dalek Invasion of Earth* Daleks had featured at Olympia over the Christmas period of 1965 (viewed from a special train), the 1967 exhibition probably qualifies as the first proper display devoted to the worlds of DR WHO. Over the following years its basic format has remained almost unchanged, although a prime condition Rill or Varga Plant would today make a welcome relief from the rather tired looking exhibits that have tended to make up the bulk of the BBC's more recent presentations. It is therefore a shame that this important first for DR WHO was not better documented.

Nostalgia being what it is at the moment, much mileage has recently been extracted by the media from the 25th anniversary of the Summer of Love and the release of the landmark album *Sergeant Peppers Lonely Hearts Club Band.* However, that same year also saw another landmark — the start of a long line of displays solely given over to television's premier time traveller. It jostled for column inches in the national press with the then Chancellor of the Exchequer Roy Jenkins' planned Government spending cuts, and the reported failure of The Beatles' £10,000 christmas film *The Magical Mystery Tour*, which it was claimed was too expensive! Paul appologised and Harold Wilson promised international bankers that there would be "no entitlement (for British workers)to a standard increase in pay". The Beatles and the Labour Government were both languishing in the final days of the run-up to their eventual collapse in acrimonious exchanges over popularity and money — DR WHO lasted a further 20 years before succumbing to the same fate.

I am indebted to several specialist libraries for their time and help in compiling this piece, although the same cannot be said for the BBC who never once returned promised calls and at the very mention of DR WHO did their best to hang up...



**Daily Mail Schoolboys & Girls Exhibition**

**December 27 1967-January 6 1968**

Empire Hall, Olympia

**Meet Dr. Who's Monsters**

First Floor

**Presented by the Daily Mail**

The most famous police box in England must be Dr. Who's Tardis, the spacecraft in which he and his companions travel through Space and Time. Walk into the Tardis and meet some of the family of monsters who have enthralled you in his past adventures.

The Daleks, most famous of all the gallant Doctor's enemies, are inside. See them turn towards you as they locate your presence with their sensors. Hear their metallic voices order the implacable decisions of "annihilation" and "extermination".

Do you remember the Rills and their terrible appetites; Fungoids, evil growths who gave the gallant Dr. so much trouble? The Octopus with his eight arms groping for another victim. Remember the Cactus, silent sentinel waiting for the careless traveller with his deadly spines. They are all gathered here to thrill you again.

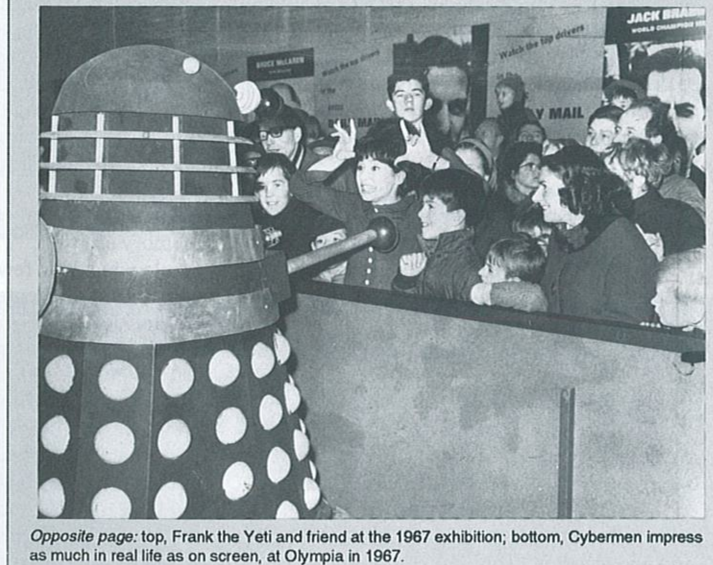
Look out for the Yeti, that giant. His hairy bulk will tower over you as he travels his predetermined course as the mysterious Spirit of the temple moves them on his board.

The Ice Warrior still trapped, frozen in the ice which has preserved him, still waits for the thaw to release him into the current adventure.

Finally the Cybermen with their "familiars" the Cybermats busy with their conspiracy for world domination. Their strange voices and silver clothes match their fantastic plans to enslave the races of the Universe.

In addition, by arrangement with the B.B.C.'s Blue Peter programme, we present the prize-winning entries for their recent "Design a Monster for Dr. Who" competition. Blue Peter and Dr. Who programmes jointly promoted this contest.

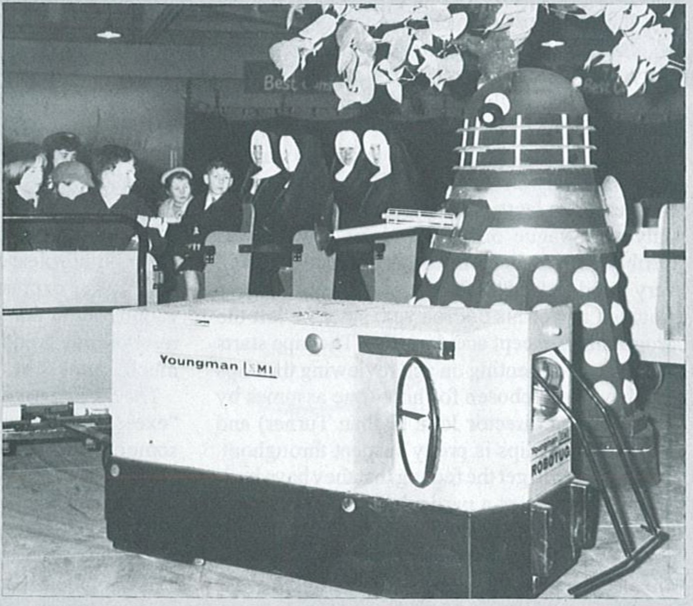
We take pleasure in acknowledging our debt to the B.B.C. *and Terry Naton, M. Haisman, H. Lincoln, V. Pedlar, C. Davis and B. Hayles* for their valuable co-operation without which this feature could not have been mounted.



*Opposite page:* top, Frank the Yeti and friend at the 1967 exhibition; bottom, Cybermen impress as much in real life as on screen, at Olympia in 1967.

*This page:* left, an extract from the official guide to the 1967 Daily Mail Schoolboys and Girls Exhibition; top even Daleks have to obey the police, at the 1965 Olympia exhibition; above, a friendly Dalek delights the crowd, including Carole Ann Ford, Olympia 1965; below, a Dalek confused by the robotic transport conveying all manner of visitors around the 1965 exhibition.

All photos © The Daily Mail, 1965/7



# The definite article

His memory may not be perfect, but as **Julian Knott** finds out, Tom Baker is the perfect guide to the years when Saturday tea-times meant jelly babies, toothy grins and the most beautiful assistants ever …

**The Tom Baker Years**
BBC Video: BBCV 4839; £19.99

TOM BAKER is always a joy to watch. Whether he is portraying a doctor, a civil servant or the Doctor, ("the definite article, you might say"), he will turn in a performance guaranteed to enliven any production. He is equally watchable when simply speaking to befuddled interviewers. Anyone who remembers him and Patricia Hayes running rings around perplexed TV-am hosts a couple of years ago, or those who saw one of his several recent mid-morning chat show appearances will testify that Tom is quite a character. Completely bonkers, of course, but certainly the sort of chap that you would put on the guest list for the perfect dinner party. Tom is like the favourite uncle that you never had.

Tom's off-beat humour lies at the heart of BBC Video's *The Tom Baker Years*. He becomes the fourth Doctor to have had a video retrospective. Whereas the first three Doctors and the two recent Daleks and Cybermen compilation tapes were made up from clips and a few surviving orphaned episodes, Tom's take a different approach. Baker is lucky enough to have all of his DOCTOR WHO material intact in the BBC's libraries. It was decided, then, by Tom himself it is claimed, to instead show him clips from each of his stories in order to prompt his memory. "I'd have no knowledge of which bits and pieces were to be used, and I'd be forced to watch them as 'live'. No going back, no changes. Tom Baker's reactions, warts and all …"

And so Tom sits down to the task in his best pinstripe suit, glowing brazier on one side, tin mug and tea pot on the other. The TV set is perched before him on a large chest. He has been told that the clips are in chronological order, and that there may be more than one clip from each story. As the clip plays, it may also be supplemented occasionally by a cameo inset of Tom's reactions as he watches it.

The tape does not get off to a very good start. A lot of the early excerpts, (pretty much all of his first season in fact), don't stir many memories, or only very vague ones like "John Levene was terribly good as Benton" or "That was very good, very good indeed". Tom professes not to have watched any of his DOCTOR WHO since he left the programme, except accidentally. The tape starts with him commenting on and reviewing the clips that have been chosen for him, (one assumes by producer and director John Nathan Turner) and the choice of clips is pretty suspect throughout. Sometimes you get the feeling that they have been selected to prompt a particular anecdote, or that they have been picked to include as many of that story's guest cast as possible. Worse though are clips which avoid giving any real prompts at all. For instance, the clip used to represent *Genesis of the Daleks* (you remember it: Terry Nation's morality tale of two warring races, the crippled scientist Davros and his creation, the Daleks), is of Tom and John Franklyn-Robbins standing chatting in the middle of a quarry. "I can't remember from that clip very much about the thing …" he apologises. There are other instances where the clip selected does not help Baker at all: the clip from *Invasion of Time* does not show the Sontarans, for example.

Throughout the tape Tom's memory is occasionally compensated for by an on-screen caption, which may supplement or correct what he is saying. It comes in useful for telling the viewer what story is being discussed, or when Tom gives it an incorrect title, such as "The Krynoid Invasion". It may have been wise for at least the story title to have appeared on the clip, as it would undoubtedly have helped both Tom and any casual viewer.

Tom apologises many times for his lack of memory early on. "I'm so sorry not to be able to regale you with a few tales from that one …", he says when confronted with a studio clip from *Revenge of the Cybermen*, "maybe I actually should have chosen some of these things; that's like another world to me …" It doesn't really matter of course, Tom compensates for it in other ways. It was always the risk that the production took when the format was decided upon.

Tom soon hits his stride though, revelling in the rediscovery of bygone days. By the time we get to *Terror of the Zygons* he's on top form, enjoying immensely the joke about the Brigadier being on the telephone to a woman Prime Minister. "Who would have believed it, then? Now we've had her, and she's had us", he says with a twinkle in his eye.

It only strikes you with the clip from *Planet of Evil* that all of Tom's stories up until that point have been released on video by the BBC. *Planet of Evil* is a prime candidate for video, and hopefully the clip will convince some fans that it's release is worth lobbying for. That and the criminally overlooked *Seeds of Doom* would fill a couple of gaps nicely!

*Pyramids of Mars* prompts an interesting response: "I might get that one on cassette. I'm feeling quite pleased you know!" The tape began with Baker expressing that he had major reservations about this project ("I always have major reservations"), and to see him enjoying himself so much is a delight.

*The Deadly Assassin* elicits Baker's view on the "excessive recognisable violence" that permeated some of Hinchcliffe's era. Baker's views (that the material in *The Deadly Assassin* was "particularly repugnant … not really to my taste"), may surprise some fans, but the serious tone is quickly lightened. "Never mind that little sermon!"

Tom has difficulty remembering Louise Jameson's character's name, eventually he settles on "Keela", but by then we are already at *Underworld*.

Occasionally he teases with snippets of information and he has to censor his stories once or twice with a mischievous grin. Other anecdotes will obviously have to wait for another day. Commenting that he never seems to be invited back for anything, and rarely works with someone twice (again, typically self-demeaning), he casually throws in "Of course, God gave me two chances — but that's a long story …"

There seems to be a prevailing trend towards favourably re-appraising Graham Williams' era as Producer recently, but the stark contrast shown by the rapid progression of stories on these tapes is unlikely to convince anyone. Very quickly we are into season fifteen, with unflattering clips from *The Invisible Enemy*, *Underworld* and *The Sun Makers* demonstrating how quickly the programme's production values had tumbled.

The first tape closes with clips from *Invasion of Time*, and is wrapped up as if the two-tape pack was supposed to be sold as separate volumes. Certainly there is some recapping at the start of the second tape, which begins, naturally enough, with *The Ribos Operation*.

Tom seems to enjoy this period of his DOCTOR WHO career the most, particularly relishing the humour that was becoming a feature of the programme. Tom's marriage to Lalla Ward is obviously a painful memory. The clip from *Destiny of the Daleks* prompts only "I became ever so friendly with Lalla Ward …"

Season eighteen may prove to be a more fitting target for re-evaluation. Certainly some of the clips chosen demonstrate a marked increase in the quality of sets, costumes and special effects (*Meglos* excepted). Tom is obviously enthused and expresses a desire to watch *Leisure Hive*, *Meglos* and *Full Circle* again. "You don't blame me, do you?"

Two long clips from the end of *Logopolis* bring Baker's DOCTOR WHO career to an end, and he tells some sad stories about leaving the show and about being typecast: "I've very successfully courted failure ever since".

The tape includes two nice bonus clips, one of Tom and Lalla leaving the registry office on the day of their marriage (13th December 1980), placed between *Warriors' Gate* and *The Keeper of Traken*. The other is a clip from a news programme, with Jan Leeming announcing Tom's departure from the series, complete with *Meglos* clip. It is a shame that material like Tom's swap shop appearance or his Australian Prime Computer adverts could not have been included though.

Tom's sometimes deadpan comic delivery may confuse some viewers, as — no doubt — will some of his quirky self-analysis. Viewers without the benefit of knowing Baker quite well may get the impression that he's a little bitter about losing DOCTOR WHO, but I think that they'd be wrong. Baker carries off these two great tapes with charm and panache.

Buy these videos as a sampler of Baker's era. Buy them to hear Tom's many funny comments and anecdotes. Buy them just to collect the set. For whatever reason, do buy them though. I mean, you'd look pretty silly if Tom turned up at your house one day and you didn't know him well enough to invite him in for tea …

*(choice of clips — 2, Tom's input — 8)*

Opposite page: (top) a season 12 publicity shot of the new Doctor; Tom Baker in sombre mood as he contemplates the *Terror of the Zygons* ©BBC Video; (bottom) a studio shot from *The Creature from the Pit*

# From the Inside

## Behind the scenes on Doctor Who: 1980-85

As script editor and unofficial script consultant respectively, **Eric Saward** and **Ian Levine** were the only two ongoing production members who witnessed the day-to-day running of Doctor Who under most of John Nathan-Turner's first five years as producer. DWB publishes, for the first time, their eye-opening account of the behind-the-scenes antics that characterised this turbulent period for the show, and points to why Doctor Who started the eighties at the top of a downward spiral, culminating in its final fall from grace by the end of the decade.

Interviewed together for the first time at Eric Saward's West London home by Gary Leigh on August 6 (with thanks to various ex-Who personnel who have helped with this two-part feature and who have requested to remain anonymous).

**DWB: Ian, in our recent feature which concentrated on your work retrieving missing DOCTOR WHO episodes (*DWB 103/104*), it came as a great surprise when you revealed that you were John Nathan-Turner's uncredited script consultant during his first five years as producer, a fact which he managed to hide from the fans.**

IAN LEVINE: He hid it very successfully, and the nearest it ever came to being made public was when the 1983 *Radio Times* special sort of implied it. If you remember I did their story-by-story break-down (from *An Unearthly Child* up to, at that point, *The Twin Dilemma*). John took my script consultant credit out at proofing stage but the editor, Brian Gearing, thought this was outrageous and put it back in, but in a slightly different worded form.

I originally met John through a BBC production manager, Ralph Wilton. He was a close friend of a friend and in the autumn of 1979 I had dinner with them. Ralph had just done *Shada* so we had lots to talk about — he even gave me some photographs that he had taken on location *(see DWB 104)*. He also mentioned that his dear friend, John Nathan-Turner, had just been appointed as the show's producer and that Barry Letts was supervising him.

Since I knew a lot about the series and had all these old episodes, Ralph thought it would be a good idea for me to meet John, so I threw a dinner party for Ralph, John and his friend Gary Downie and met them for the first time. John was very charming and friendly and very keen to get to know me because of my knowledge about the series. He asked me if I would prepare several video tapes for him to look at and would I be prepared to look at scripts and advise him, and of course I was very enthusiastic. He had come into his office with very little stuff left over from the Graham Williams era, and he'd brought in Christopher Bidmead as his script editor whom Robert Banks Stewart had recommended to him. All they had to work with was one left over script, *The Leisure Hive* which was a David Fisher storyline, so he had to dig deeper. The Terrance Dicks script, *The Witchlords* (*State of Decay*) was one that had been abandoned seasons earlier, and *The Planet That Slept* (*Full Circle*) was a storyline that a fan had sent in which normally wouldn't have been considered, but at that stage he was so desperate to find stories he was pulling at anything he could find.

### JOHN NATHAN-TURNER DIDN'T WANT THE FANS TO KNOW THAT HE HAD SOMEBODY ADVISING HIM

**Were you formally asked by John to be his script consultant?**

IL: No, he was the kind of person who would never do anything as formal as that, and since it was never made official I was never credited. It was to be our secret because he certainly didn't want the fans to know that he had a consultant advising him. But we talked and I was enthusiastic towards his ideas for steering the show in a new direction, especially after what was generally considered by the fans to have been the disastrous Graham Williams period, as I went on record as saying in *The Unfolding Text*. In hindsight it was rather like *I Claudius* when everyone who hated Tiberius welcomed Caligula with open arms. I wasn't aware that what was coming was going to be far worse than had ever gone before …

His main policy from the start was for everything to be new. He particularly didn't want people who had worked on the show before, like Douglas Camfield, David Maloney and Robert Holmes, because they knew more about the show than he did and he wanted all the credit. He wanted the fans to love him, basically. To this end he would show me all of the scripts in advance because he was keen for them to have all sorts of magical little continuity references and things like that to make sure he never lost faith with the fans, so I vetted every script, corrected inconsistencies and suggested continuity references. In another bid to please the fans, I spent weeks going through endless bits of DOCTOR WHO looking for head and shoulders shots which were static for two or more seconds which he then edited for the *Logopolis* flashback sequence. By *Mawdryn Undead* I had become so skilled at this that I edited the flashback sequence for him myself.

Of course it soon got silly but he insisted on having a flashback every year because he was praised so much for the first one!

ERIC SAWARD: With regard to *Earthshock*, here we had a new Doctor and it was a matter of the Cybermen searching their records for an image of him. It was actually there because I needed it to make that part of the story work.

IL: My main role, though, was to advise on script inconsistencies. For example, the second story that went into the studio, *State of Decay*, originally featured a ship called 'Hyperion', until I pointed out that there was a ship with the same name in *The Mutants*, so that was changed to 'Hydrax'. Over the years I suggested so many changes I soon lost count! There was one script, *The Warriors of the Deep*, where there were something like thirty odd changes that had to be made. Johnny Byrne had got the Silurians and the whole premise of what they were doing all wrong.

**So if you hadn't been around, there would have been a lot more continuity mistakes?**

IL: Yes. Although John was keen to hark back to the past storywise to please the fans, at the same time he was busy forming his own repertory of writers and directors all new to the show and with no first-hand knowledge of that past.

John always said, "If it doesn't interfere with the basic story I'll get the continuity right, but if it clashes then the story comes first". I don't know how sincere he was when he said that, but when *Mawdryn Undead* came along he refused to heed my recommendation that the dates be changed because he was adamant that it was to include the Silver Jubilee, and in fairness, up to that point, he'd acted on most things I brought to his attention, but thereafter he tended to become complacent and let things go more. I even suggested things which he put in, like the Blinovitch Limitation Effect, which makes sense within the series' own continuity in the same way that STAR TREK's always been meticulous with its own continuity. But he always made it absolutely clear that he didn't want anyone outside the production team to know what I was doing, and to keep me happy he would give me things, like a tape of *Shada*, but only on the condition that I wasn't to tell anyone that I advised him.

### JOHN DIDN'T WANT ROBERT HOLMES BACK ON *HIS* SHOW

**Eric, you're not too happy about the way you were credited, are you? Up to JNT's period the script editors appeared on the penultimate credit in a sole capacity, whereas you were strangely lumped together with title sequence designer Sid Sutton.**

ES: Yes, but it wasn't just DOCTOR WHO. It was out of respect that nearly all programmes credited the script editor on a separate slide (if it was a slide credit). As you say, script editors before me were always credited separately, and I always felt that on DOCTOR WHO — unlike many other shows — so much extra work is done by the script editor, who is also often the co-writer, that whether it was me or anyone else that credit was due.

IL: Barry Letts and Terrance Dicks were such a tight team that still to this day they are almost inseparable. They had a respect for each other that John never had for his script editors because he considered himself above everyone else on the production team, and on a par with the programme itself. Quite often he would let his guard slip after an evening drinking when his personality would come out more and he would say things he would never dream of saying when his guard was up. Things like how he didn't want Robert Holmes back on *his* show. In his own words, it was always "*my* show", never *the* show. Even right from the very first story he managed to secure a deal with a publishing company to do a book about himself, not the programme, called *The Day in the Life of a Television Producer*. He always saw himself as being the star of the show, egged on as he was by Gary Downie, and if anyone upset him it was always "he's crossed me and he's got to go". I saw it happen with so many people, it even happened to me once. To this day I still resent the way they were treated.

**Are you suggesting that he was acting as a publicist for himself?**

IL: In my view he was, and I feel that it was to the show's detriment. Up to then the producers had never promoted themselves publicly— no-one knew *who* the producer was. The John Nathan-Turner of *The Leisure Hive* was still nervously feeling his way and he wanted to make a DOCTOR WHO that was great quality, but by *The Twin Dilemma* — by which time he trusted me much more and let far more slip — I don't think that his motives were quite the same.

ES: How did you get on with Christopher Bidmead?

IL: Very well. He was a very pleasant, open, sincere person who meant well. It wasn't until much later after he'd left that he felt a lot of anger towards John for sneaking tapes of the show over to US conventions for which he was handsomely rewarded, at the same time depriving the writers of royalties. In the end Chris sought the intervention of the Writers Guild to stop this practise.

When Christopher left John considered getting Ted Rhodes, script editor from ALL CREATURES GREAT AND SMALL from where he'd already recruited Peter Davison and directors like Peter Moffat.

ES: I don't think Ted would have been suitable. *(Ted Rhodes went on to script edit TRIANGLE — Ed)*

**It seems to us that you were a bona fide member of the production team despite your unofficial role?**

IL: Eight years ago I would have dreaded John reading a statement like that more than anything, but I'd built up such a niche after five years of working on DOCTOR WHO that everyone from the guy at the gate at the BBC to everyone on the production knew me. I was considered invaluable — if anyone on the staff needed to know something about DOCTOR WHO they just phoned Ian Levine, but John really resented that because he felt that it was then out of his control. If John said to Christopher Bidmead, "Here's Ian Levine, feel free to ask him any questions" then it was OK, but if Christopher and I talked without John knowing then it was not OK. John would get paranoid and see it as collusion. The irony was, of course, the more paranoid people become, the more people usually do what you don't want them to do, and Eric and I were, in fact discusing points about the show almost daily.

**Did you go on location with the series?**

IL: Yes, loads of times, but not overseas. John wanted me to come to Amsterdam once — I was going to be an extra in *Arc of Infinity* (I was slimmer then!).

**You have often intimated that John viewed the overseas filming as, first and foremost, a holiday for himself and his favourite team members.**

IL: The biggest joke that never happened was the Singapore 'outing'. John and Gary Downie went out there at the BBC's expense to do a recce — John always tried to get Gary Downie as production manager for the overseas jaunts — for Robert Holmes's new Auton story. Come the last day they'd evidently had such a good time that they hadn't actually done anything, so they jumped into a taxi and told the driver to drive around and Gary Downie switched on his video camera and pointed it out of the window, then they jumped on a plane back to England!

ES: Bob Holmes and I sat in a viewing room and we watched this thing, which was about forty minutes long, and afterwards we just shrugged and thought, "Well, what is the point of all this?"! As Ian says, they had literally just driven around in a taxi and shot from the window. As anyone knows, you can only do location work on foot.

**In a way you're implying that DOCTOR WHO was often an afterthought on the overseas stories?**

IL: It was always "Where shall we go this year?" The script was always written around his choice of destination, so yes, John didn't always put the show first, which is why the Bonnie Langford debacle particularly stuck in my throat. I'm not alone in believing he hired her not simply because in John's opinion she'd be good for DOCTOR WHO, but because he saw her as a big draw for Teynham Productions' pantomimes! *(JNT's production company — Ed)*

ES: I suspect that was a lot of the thinking.

IL: The same was true with most other aspects of production as well. Take Colin Baker's costume, for instance. That was John's decision and John's decision only. Pat Godfrey had originally come up with a costume which was quite tasteful, but he said it wasn't tasteless enough so she did it again and it still wasn't right. In the end he said, "Look, I want it like my Hawaiian shirts — totally colour clashing, bright and garish", and of course she had to obey. But it destroyed the essence of the Doctor being able to walk into a situation as an outsider and to observe what was going on and then take part in it. Instead in comes this clown who immediately stands out a mile, and John forced it against the advice of the costume designer *herself*! But then John always thought he knew better than anybody else.

**How long was it before you started growing wary of Nathan-Turner, Ian?**

IL: For the first couple of years I was so glad to have something to do with DOCTOR WHO behind the scenes that I wilfully fed his ego like mad, so much so that I even persuaded the DWAS to commission Target artist Jeff Kyte to paint a picture of John surrounded by all of the monsters from his first two seasons which they then presented to him as an award for being "the best DOCTOR WHO producer"! It was a pat on the back for his first two seasons, and naturally it went straight to his head. I think back now of course and the thought makes me sick! I then started to open my eyes more and see through what he was doing and the motives behind his actions, one thing after the other. What really got to me was one night, after a particularly heavy drinking session, he really let loose. He said "Eric's been trying to persuade me to bring this old 'toot', Robert Holmes, back on *my* show" (I don't know what he meant by 'old toot', but those were his own words). "I'm not having that 'old toot' on my show!", and that really stuck in my throat because I always thought Robert Holmes was the best-ever DOCTOR WHO writer. Of course, in the end it was one of the few incidences when Eric finally won his own way, but he had to fight tooth and nail to get him back.

### THE TWO DOCTORS — IT WAS AS THOUGH THEY WERE TRYING TO FIGHT THE INTENTION OF THE SCRIPT!

IL: *The Two Doctors*, I think, was the best DOCTOR WHO script at script stage I'd ever read. It was unique and different and beautifully scripted by Robert Holmes, but John instantly ruined its chances by appointing the most unsuited director. He also decreed that Shockeye should be attired as some kind of pantomime pirate with a great big cutlass hanging from his waist!

ES: I even remember the designer talking about putting hand grenades on Shockeye's shoulders! When Bob and I spoke about what he should look like, he was going to be in a simple butcher's smock with a simple meat cleaver, and when I asked Peter Moffat why the ridiculous hand grenades, he actually said, "Oh, to make it look more silly". I pointed out that the whole point of Shockeye was that he was a master chef, brilliant at what he does, and what was really called for was a very simple, straightforward butcher's smock. It was as though they were trying to fight the intention of the script! Shockeye was a fascinating creature, and although they cast him well they ruined the presentation.

**Did John's influence tend to rub off on the rest of the production crew then?**

IL: In every story, with the possible exception of *The Cave of Androzani*. Normally one reads a television script with foresight rather than hindsight and you form a picture in your own mind as to how it should look and he seldomly, if ever, got it right. The things that he regularly forced on it afterwards often left many of the production team angry. They were, after all, hired to work on a drama series but instead found themselves being forced to interpret it in a pantomimesque fashion.

ES: John's idea of theatre was one of glamour, sequins, beautiful showgirls and handsome young men — ironically it was a whole image of theatre that wasn't even current.

**Why did he think he could get away with moulding DOCTOR WHO into a pantomimesque format?**

ES: Because he didn't think about it in a positive enough way. I viewed DOCTOR WHO as a space/adventure series, but John saw it as a vehicle for having star names which he thought would make the show more glamorous. Sounds simplistic, but I believe it to be true.

IL: Admittedly early on John did a lot of good, but as he went on the show became a hideous caricature of himself. I think Eric is the one thing that tempered him in his early days, even though Eric very rarely, if ever, had the freedom to do it the way he wanted. It doesn't matter how good the script was, it nearly always got changed by John, and always in a negative way; never, to the best of my knowledge, in a positive way. If he had once turned round and suggested an actor or director that would have lifted something, I think I would have fallen over!

Everything he foisted on the show you could bank on it that Eric and I would think to ourselves, "Oh God", and by '85 we were at our wits end. All the excesses Michael Grade cited as the reasons for DOCTOR WHO being cancelled in 1985 were all foisted on the show by John Nathan-Turner!

## THE COMBINATION OF JOHN NATHAN-TURNER AND ANDREW CARTMEL WAS HORRIFIC

IL: Once Eric was gone there was no-one qualified to argue with him, which allowed John to metamorphose completely, untempered by anyone else. Andrew Cartmel, green and inexperienced as a script editor, saw himself as a writer of comic-book type adventures, weird and zany stories that (from the scripts he commissioned) didn't follow from A to B. This must have suited John down to the ground, but of course in reality the combination was horrific. Cartmel would present the garbled scripts, like a lamb, for John to visualise, and that's why we got three of the all-time worst stories in a row, one after the other (*Time and the Rani*, *Paradise Towers* and *Delta and the Bannermen*). To compound this nightmare scenario even further, again all the directors commissioned from season 23 onwards were new to the series and again almost wholly unsuitable.

ES: In a well-run production office you've got ideas constantly being interchanged, but if that office is dominated by an aggressive personality, what tends to happen is that everyone either shuts up or they talk to each other behind the producer's back. With John you always had to carefully vet what you said — it was never a free and open discussion. I'd sometimes ring Ian up and say, "We've got this idea coming, has it been used before?, and Ian would say, "Yes, something similar was done in 1968", but if John had known I was doing that he would have been very angry. I felt annoyed that I couldn't openly consult with Ian because he was, as far as the show was concerned, The Bible. But we had to ask John first and then John was supposed to ask Ian, and it seemed to me a very childish and silly way of doing it.

IL: What happened in the end, which John never knew about, was that Eric gave me the scripts long before John did so that I could stop them having to go through unnecessary rewrites by the time that John gave them to me!

ES: That was because, by that stage, I was getting so fed-up with having to carry some of the inexperienced writers that were on the show because there was a constant pressure to make the thing work. That's why I wanted, if I could, to get two or three of the old writers back who could submit ready-tailored scripts on a regular basis, but John preferred to go with the new writers because that gave him more control. The same thing applied to the directors. What DOCTOR WHO needed was directors who could not only tell a story well, but could cope with fast-moving and pacy stories, and with a couple of exceptions most of the directors John chose weren't up to it and could not grab the material with the enthusiasm that was required. Peter Moffat was a lovely man but he was totally unsuited to this type of show. He didn't understand the pacing, he hated what I considered was justifiable violence, and he hated the idea of putting together an action sequence, which is both very difficult to do well and economically.

IL: Graeme Harper and Peter Grimwade were the only directors I was aware of who had the energy to actually get up and go down onto the studio floor and get involved on that level rather than staying up in the gallery. Peter Moffat would never have thought of doing that.

ES: Peter Moffat was very easy to get on with, straightforward and very well organised. He always finished early. These are only good points when you have made the script into something interesting. Alas Peter never did.

IL: Finishing early was very important in John's book because he'd been a production unit manager and so was always conscious of the show's budget. Lovett Bickford, who was another director of merit, went over-budget on his first story and was never invited back.

ES: And that wasn't Lovett's fault. John took away four days location filming and expected the man to finish the story with a one-day location and only a five-day studio.

IL: It's unfair that Lovett was never allowed to do another DOCTOR WHO because he was stylish, which many of the following directors weren't. The only old director John brought back was Pennant Roberts who, in my opinion, was not a good DOCTOR WHO director to start with, whereas directors of the calibre of Christopher Barry, Derek Martinus and Michael Briant, who were all proven and accomplished action directors, were constantly ignored. Fiona (Cumming) was the first to admit that she was not suited to direct the action things, but she and her husband, Ian Fraser, became very friendly towards John and Gary, and so John felt duty bound to hire them regularly. But then John would go to the Beaumont Pub on Shepherd's Bush Green every lunchtime and if he could have a drink with someone and they cheered him up and made him laugh then they would stand a good chance of getting hired on DOCTOR WHO! His motive for casting Colin Baker was simply because he made John laugh at a garden party, not because he was a talented actor. Colin's character was slightly extrovert and slightly camp and appealed to John, so of course he had to be the new Doctor. In fact I think all of John's choices for Doctors were at fault. None were in the same league as the first four, and I doubt whether somebody like Barry Letts who'd cast Tom Baker would ever have cast Peter Davison, Colin Baker or Sylvester McCoy.

## JNT'S TRYING TO EARN MONEY ANY WAY HE CAN OUT OF DOCTOR WHO

**Do you think, perhaps, that he was looking ahead and exploiting his DOCTOR WHO casting for his pantomime productions, as you suggested earlier?**

ES: He was certainly always looking ahead for 'names' he could use in DOCTOR WHO because he had the idea that people who wouldn't normally watch DOCTOR WHO would tune in to watch, for example, Beryl Reid, and I suppose subconsciously with a view to using them in his pantomimes. The casting of Bonnie Langford, I'm convinced, was his most cynical piece of casting. Who knows; a tap dance partner for Gary Downie?!

IL: A famous quote of his was "Bums on seats, my dear", which he would say time and again. He was convinced that people would tune in to watch DR WHO , like they did for THE MORECAMBE AND WISE SHOW, which he thought everyone watched because of all their guest stars. Now, of course, Teynham Productions has branched out to presenting DOCTOR WHO "lecture tours", because John has not been able to do much outside of DOCTOR WHO, and he's busy trying to earn money any way he can out of DOCTOR WHO because he hasn't really any other choice.

**Do you think that's why he's taken a regular interest in UK conventions again even though he's said that he detests British fans?**

IL: Yes, but only the ones that will pay him.

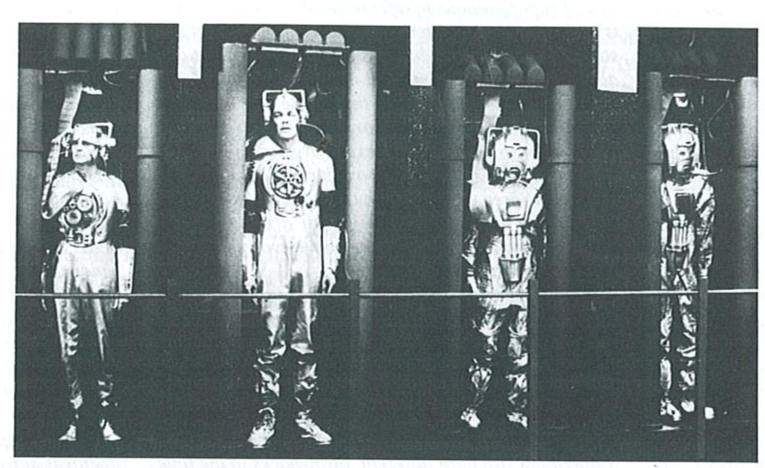
**Even in the mid-eighties I can recall a charity fund-raising convention which DWB was involved with promoting, and the organisers were all shocked when he and Gary Downie demanded a preposterous sum of money at the end of the weekend to cover their 'expenses'.**

IL: Certainly the American conventions don't seem to want to know him any more because he's no longer in a position to, in a way, hold them to ransom. He always regarded himself as being the owner of DOCTOR WHO, and with the recent incident at BBC Audio *(see DWB 105)* he still appears to harbour that view.

ES: This brings to mind the 20th anniversary dinner in 1983. Head of Drama, David Reid, agreed to throw the party and John was asked to get together a list of people that had to include as many of the old producers that were still around, which didn't please him. The list got really peculiar as it grew and grew, and then the BBC decided that they couldn't have as many people and told John to cut the list down to twenty. Trimming the list proved to be something of a problem for John, so it was taken from him (I think by David Reid) and cut down to size. Verity Lambert, Patrick Troughton, Jon Pertwee and Peter Davison were there, but so too were some of John's sillier choices like Richard Hurndall who, after all, had only ever appeared on the show once — and in a dead man's shoes! The Controller of BBC1 was there, as was Jonathan Powell who was just about to take over from David Reid. So it was a rather bizarre evening because nobody really knew anybody else, but what seemed to piss John off more than anything else was that, after the list had been taken out of his control and whittled down, he came up to me and said, "But you seem to still have your name on it," when people like Gary Downie were not!

IL: John really thought he could impress Verity Lambert. He sat next to her and later boasted, "Verity really likes me, she really respects me…", and of course her indirect comments about him since have been less than flattering! But John was always quick to interpret pleasantries as praise. For example, around the same time he persuaded me to go along with him to a convention in New Orleans. He would often say, "The American fans really love me, even if some of them are always critical, at least the American fans know how to behave towards the producer of the show, with respect". What John did not seem to realise was that the American fans were, in fact, overwhelmingly critical of him as a producer but liked his showmanship, so they were always extra nice and respectful to him. And as I intimated earlier, he was also in a position to negotiate sizeable fees for himself in return for persuading certain actors to go as well as smuggle DOCTOR WHO tapes over for screening at the events, so the organisers had little choice but to invite him, even if they didn't want to! The US fans were also into dressing up in a big way, which of course appealed to John's taste, but it was his showmanship they were responding to, not his actual worth as the producer of DOCTOR WHO. In reality, and this has never been published before, the American fans were very unsupportive of his stories, and when they were eventually aired after mass re-runs of the phenomenally successful Tom Baker era, DOCTOR WHO's popularity in the States plummeted from being on a par with STAR TREK to virtually nil! Since then PBS support for the series has dwindled, and it is only the repeats of the older stories that keep the programme going.

I don't know who he thought he was, but he could never stand *any* criticism of what he did, and I always had to be aware of this. I remember when John brought around a tape of *The Twin Dilemma* to my house to show me and another fan, Roger Stevens, and he was boasting how brilliant it was. After he showed it to us he turned around and said "Well? Isn't is great, what do you think?" Roger and I looked at each other in bemused silence, and I lied, "Er, very nice John". After he left, we sat down in disbelief, but had I said anything at all negative about it, he probably wouldn't have spoken to me for a week! A few weeks later, before it had been aired, he went to a British convention *[Interface III]* and said, in front of several hundred people, "This is the best show I've done so far". He actually hadn't realised how good *The Caves of Androzani* was, and it subsequently took him by surprise when people started to rave about that instead — he really couldn't distinguish between the two! On the other hand, Eric, Robert Holmes and myself had sat in the producer's box for the whole of the filming of *The Twin Dilemma*. Robert, who was preparing *The Two Doctors*, couldn't believe the costumes, the sets, everything, and Eric couldn't believe it because it was nothing like he'd planned it originally to be because he'd rewritten a lot of Anthony Steven's work. I'll always remember what Robert Holmes said: "This is not what DOCTOR WHO is all about, this is not how it should be."



Four weeks before he died, Douglas Camfield rang me up at home after *Warriors of the Deep* part two had gone out and said "Have you been watching it? That's not the show I used to work on — how could they have done this to DOCTOR WHO?" He was very agitated and concerned because, like Robert Holmes, he really cared about DOCTOR WHO. It was while we were all in the gallery watching *The Twin Dilemma* being shot that I told Robert that Douglas had died, and the tears were streaming down his face. I didn't know what to say or how to console him.

ES: Similarly, *Black Orchid* was the story John was battling for two years previously. Again he thought that the bright costumes, the dancing girls and so on, this would be it, and suddenly it was being eclipsed by a story by his script editor and the director Peter Grimwade. John and Peter had been great friends until Peter worked on DOCTOR WHO. Then of course Peter started getting praise for *Earthshock*, for which he won a fan award. John tried his best to hide his resentment, but when season twenty was suddenly cancelled and *Resurrection of the Daleks* put on hold, it all came to a head. Peter took his assistant, production manager and myself out to lunch, and when we came back to the office we heard that John had been ranting and screaming all over the building and generally making a thorough ass of himself: "*I* hire and fire on this show, how dare my director go off and have lunch with *my* script editor and *my* production team!" None of us could make head nor tail of it because John hadn't actually been available that lunch time. Peter was basically saying sorry to his team for the show going down, but to John that was unacceptable, and that was why Peter wasn't invited back to direct it when it was remounted the following season, even though he wanted to do it. John never invited him back to the show again, but I succeeded in commissioning him for one more script. It was pure spite. He evidently couldn't cope with the fact that here were two people getting along together without involving him. I really did feel that by that stage he wasn't capable of working alongside anybody unless he was (a) being pandered to, (b) being domineering, or (c)

IL: This all brings back an awful incident in 1981 when Eric had just joined the show and was writing *Earthshock*. I quite innocently brought a tape of Cybermen material along to his office one Friday morning for reference, and John saw me from his office just across the corridor. He came in and said "oh, what are you doing here?" and his eyes narrowed and glared at me, in the way that he has since perfected to unease someone he dislikes, and I explained. Then I made a passing comment, as tactfully as I could, about how I thought it was a good idea to kill off Adric as I didn't think he worked and, well, John exploded and started yelling at me to f— off out of his office, and Eric looked on in disbelief. He actually called me up at home and apologised on John's behalf because he couldn't believe how John had acted so monstrously.

ES: I had the worst weekend of my life following that. I rang Jane Judge (John's secretary) and asked her if she'd ever seen this uncontrolled, outrageous behaviour before, and she said, "occasionally he will let it slip, but by and large he keeps it under control". But he didn't, it got worse and worse …

IL: The main reason for his rant was that I had brought something along for Eric which he was not a party to, and as with the Peter Grimwade incident John was waiting for a spark to set himself off. When he spoke to me again two days later it was made very clear that I was not to have any liaison with any members of his staff except directly through him. In effect he said, "If you want to carry on being my uncredited, unpaid script consultant, you will only go through me". I actually recall him saying, "You are not to talk directly to my script editor, you are not to talk directly to my director, and if I find out you have been doing so, you're out!" So from that point onwards I would speak to Eric secretly.

**To change the subject, why was Paula Moore credited as author of *Attack of the Cybermen*?**

ES: Because she wrote it!

IL: Unlike the situation with Philip Hinchcliffe and Robert Holmes, John couldn't get around Eric writing too many scripts, and Eric certainly wouldn't have got away with writing two scripts for that season (22).

ES: My contract had conveniently come to an end and I had a break of six weeks when I wrote *Revelation of the Daleks* and then I rejoined as script editor. For *Earthshock* and *Resurrection of the Daleks* I was still on contract when I wrote them, but they had an agreement with the Writers Guild then. The Writers Guild discouraged script editors as part-time writers simply because script editors would literally walk up and down corridors commissioning each other, like a little club, and which I agree is terribly wrong in principle.

IL: But at that stage Eric didn't have enough good usable scripts for Colin Baker's first season, so we had to put a story together under Paula Moore's name. I came up with the idea of a sequel to *The Tomb of the Cybermen* which, like *Tomb*, involved the Cybermen setting a series of traps for the Doctor, this time to lure him to Telos where they would then seize control of the TARDIS and travel back in time to prevent their home planet Mondas being destroyed. James Russell made two crystal-clear audio copies of *Tomb*, one I gave to Eric to work to, and the other I gave to Mario Moscardini at BBC Enterprises for a proposed BBC record which never materialised. Eric agreed that *Tomb* was quite a good story, so we talked it through and the story changed radically and became quite different. But that was the concept behind *Attack of the Cybermen*, originally from a story by Ian Levine. What ended up on screen was awful.

**Was it totally divorced from the original idea?**

ES: The Cryons were my input, and it was bizarre because I could hear these characterised lines being squeezed into these silly little squeaky voices, and I remember thinking to myself, "This is the nadir of my life here". Matthew Robinson, the director, had taken characterised parts and ruined them.

IL: Maurice Colbourne was one of the few actors who'd brought a lot to DOCTOR WHO, and that was why Eric brought him back. One of *Attack*'s few saving graces for me is the fact that they did Cybernise Lytton, so the concept of *Tomb* was still there.

ES: I was never happy with the script.

IL: We were in the gallery watching it and again we were aghast. The tombs were intended to be reminiscent of those from 1967, but instead they were a load of bloody Take Your Pick doorways!

With hindsight, if John had discovered that *Attack of the Cybermen* had been developed from an idea that I'd come up with, there is no doubt that all hell would have broken loose, again …

**Concluded next issue**

# Star Trek: the Next Generation
## season five episode guide

### 16) Ethics — 6th March 1992

*TELEPLAY BY RONALD MOORE; STORY BY SARA & STUART CHARNO; DIRECTOR CHIP CHALMERS; MUSIC DENNIS MCCARTHY; VISUAL EFFECTS SUPERVISOR ROBERT LEGATO*

An unexpected disaster provides an opportunity for strong performances from several cast members.

*While Geordi and Worf check a cargo bay for signs of leaks from a chemical storage area, the sudden decompression of one giant keg causes it to come loose and fall from a platform, hitting the Klingon in the back. Worf awakens in sick bay to find that his legs are paralysed and Dr Crusher can offer no hope that even 24th century science can repair this kind of injury to the spine. She calls in Dr Toby Russell for consultation since she is unable to obtain any useful data on Klingon neurological trauma from the Empire. Their treatment remains primitive and the usual practice is to let a patient in Worf's condition die. Russell is enthused about this opportunity to acquire new knowledge but declines to meet Worf, preferring to maintain distance for complete objectivity.*

*Worf himself refuses to allow Alexander to come to visit him and sends for Riker. The first officer knows his friend is finding it difficult to cope with his weakness, but tries to tell him that there is no shame in being injured. Worf will not listen to such talk. He wants Riker to assist him in the Hegh'bat ceremony — a ritual suicide performed when a Klingon can no longer function as a warrior. Riker angrily refuses to help a friend kill himself even though the proud Worf pleads with him to end his life "with dignity and honour".*

*Riker shares his anger over Worf's attitude with the captain, but Picard is more open to the implications of Worf's predicament. For a Klingon, his life is over. Picard tells Riker that they might be able to adjust if this had happened to them, but not Worf. Worf's resolve is doubled when Dr Crusher has him make a few experimental steps with braces and an exoskeleton that can be activated by neural implants. She tells him that he might regain up to 70% of his motor control with therapy but he is appalled by the few jerky movements he manages to make. He says that he will not be seen lurching through the corridors like a half-Klingon machine. He prefers death with dignity ...*

Much debate was occasioned by Dr Crusher's condemnation of Russell's approach to medicine, and Gates McFadden herself worried that Crusher was being made to seem conservative, an attitude inconsistent with her past concerns with medical research. For this reason, the scene in which Russell may have allowed a patient to die in order to gather 'valuable' data was underscored to provide a more plausible basis for Crusher's disgust. Caroline Kava plays the cool Toby Russell with a touch of Dr Pulaski's tart tongue. Picard's understanding of Klingon culture again comes to the fore, making it a bit odd that Worf sought Riker's help with his problem. Brian Bonsall is slightly less annoying as Alexander in this episode, but is still far from appealing.

### 17) The Outcast — 21st March 1992

*WRITTEN BY JERI TAYLOR; DIRCTOR ROBERT SCHEERER; MUSIC JAY CHATTAWAY; VISUAL EFFECTS SUPERVISOR DAN CURRY*

Gene Roddenberry's promise to deal with prejudice against homosexuals in the STAR TREK universe was left for Jeri Taylor to redeem. The way in which it was done was probably not quite as expected. No new crew members were introduced, no gay couples were shown residing on the Enterprise, as some gay publications had insisted would happen. Rather, the very traditional STAR TREK devices of encountering an ususual civilisation and having to confront the Prime Directive are used to allow for some powerful courtroom scenes which permit a sympathetic character to give voice to arguments against treating those who have a different sexual orientation as being sick and in need of treatment.

*The Enterprise has come to the aid of an androgenous race called the J'naii who are trying to find one of their shuttlecraft. Unusual sensor readings lead them to what Data thinks is the first detected instance of null space — a theoretical concept describing a field that absorbs all electro-magnetic energy that enters it. Such an area would be naturally cloaked but the shuttlecraft crew might still be alive.*

*Riker works with Soren, an expert J'naii pilot, to modify an Enterprise shuttle for a possible rescue mission. As they become friends they begin to discuss the differences in their species. Riker finds it difficult to find a proper pronoun to refer to members of a race that is without gender; Soren is equally curious about the strange division among humans and asks many questions about the differences between men and women.*

*They attempt a trial run in the shuttle to try to chart the limits of the null space. Soren disconcerts Riker by asking him to describe his sexual organs and mating practices. The J'naii young are incubated in fibrous husks and Soren wonders if a human and a J'naii would be sexually compatible. The J'naii are taught that gender is primitive and that they have evolved beyond such crude practices.*

*When Beverly, at a poker game that evening, says that she thinks Soren is attracted to Riker, Worf is shocked, but Dr Crusher is quite right. The next time they work together on the shuttle, the J'naii reveals to Riker that there is an attraction, and that this would be very dangerous for Soren if known. This is not, however, a new experience for Soren. From time to time among the J'naii a few are born different, throwbacks to the time when there was gender, and who have urges to be male or female. Soren is one who feels female.*

*The danger to her is that these feelings are forbidden. She has known she was different all her life. To be discovered is to be declared sick and subjected to 'psycho-tectic' treatments. She recalls one of her schoolmates who was rumoured to be male. When he did not deny his feelings he was sent away for treatment and came back to tell them how wonderful it was to be cured. Because of this threat, those who are different live secret and guard lives while seeking each other out. Riker soon finds himself falling in love with Soren ...*

There have been different reactions to this approach to dealing with homophobia. Some felt that the issue was handled so circumspectly that the message could be missed entirely by viewers. Jonathan Frakes himself said that he thought Soren should have been played by a male actor. Instead Soren was played by Melinda Culea, and virtually all the J'naii are played by females in rather baggy costumes to mute sexual characteristics. This tends, of course, to make the developing romance between Riker and Soren more socially acceptable to the viewer and the J'naii response more irrational and frightening. In that respect Taylor probably chose the least controversial way to make a potentially controversial point. The episode received much favorable critical commentary, and only isolated protests from those whom Worf is probably supposed to represent. Of course, it is a weakness in the story that once again a regular cast member implausibly falls rapidly in love with the alien of the week. Riker's passion for Soren is quite inexplicable other than as a plot device.

Riker (Jonathan Frakes) and Soren (Melinda Cluea) steal a forbidden kiss in *The Outcast* © Paramount Pictures

### 18) Cause and Effect — 28th March 1992

*WRITTEN BY BRANNON BRAGA; DIRECTOR JONATHAN FRAKES; MUSIC DENNIS MCCARTHY; VISUAL EFFECTS SUPERVISOR ROBERT LEGATO*

This very unusual story begins with a bang — literally — and then has to find interesting ways to repeat the same basic sequence of events over and over again.

*The bridge of the Enterprise is bathed in emergency lighting, the ship in a state of crisis. The Captain is told that the starboard nacelle has sustained a direct hit. Personnel are ordered to emergency escape pods. Geordi shouts that containment fields are failing and Data fails in an attempt to jettison the dangerous antimatter chamber which is the heart of the warp engines. Captain Picard orders all hands to abandon ship seconds before the Enterprise is consumed in a massive explosion ...*

*Data, Worf, Riker and Dr Crusher are absorbed in a game of poker, which Beverly wins. Her celebration is interrupted by a call from sick bay — Geordi LaForge needs to see her. The chief engineer has experienced a sudden bout of dizziness which almost caused him to take a fatal plunge from the top of the warp engines. Crusher is puzzled since she can find no physical cause for his dizziness — and she also has a feeling that they have discussed this kind of thing before, even though his medical records show no prior instances of treatment for dizziness.*

*As she prepares for bed later in her quarters, the doctor is startled to hear a sound like garbled voices. The next morning she attends a staff meeting where Geordi and Data report on the ship's progress on the current mission, exploring an unknown sector called the Typhon Expanse. Dr Crusher reports hearing voices and says that ten other people reported the same thing. Troi, however, sensed nothing.*

*Their discussion is broken off when Worf reports that they are approaching an unusual reading off the starboard bow. It is a highly localised space/time distortion. Their systems begin to be affected and Troi warns Picard that they must get away from here immediately, but the engines are not responding and shields are inoperative. Something begins to emerge from the distortion — another ship on on a collision course with the Enterprise. When the other ship does not respond to hails, they try to use the tractor beam to move it from its course, but not far enough. The unknown vessel rips into the starboard nacelle of the Enterprise, sending it spinning as all systems start to crash and the antimatter containment field begins to fail. Picard gives the order to abandon ship, but seconds later the Enterprise explodes.*

*Beverly Crusher seems preoccupied at the poker game. Data asks her if there is something wrong. Riker suddenly knows that she is going to call his bluff; she asks how he knew and he says he just had a felling. When she is called to sick bay to treat Geordi for dizziness, they both have the feeling that he has had this problem before, but they can't recall when ...*

This episode obviously has one of the most unusual and attention-grabbing lead-ins of any in STAR TREK history. And, surprisingly, the story that follows succeeds admirably in sustaining interest, even as it repeats the sequence of events several times over. The viewer becomes completely absorbed in the variations that occur each time and the process whereby the crew try to unravel what is happening to them.

The only real guest star role in this 'bottle' story is actually a cameo as Kelsey Grammer (Frasier Crane in CHEERS) is eventually seen as the completely unaware commander of the other ship. The fact that he and his crew are attired in Starfleet uniforms reminiscent of the *Star Trek* movies is the first clue as to how long he has been circling the time loop. By comparison, the Enterprise had begun to figure out what was happening to them in 17.4 days! Now if Spock had been on that other ship ...

**Kathleen Toth**

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# V for video

A COUPLE of good omens suggest that Warner Brothers' release of V — The Series on video in August could set an example that other video firms could try emulating. Firstly, the odd episode (19 were made) has been put on an extra long tape, rather than releasing it by itself, and all for no extra cost. Secondly, while the release order isn't that used by NBC in America, or by ITV or Sky in Britain, it does appear to be the correct one, as it avoids a number of minor continuity errors (such as 'resurrecting' background characters) which dogged the earlier orders. All in all, it does seem as if Warner Brothers aren't *just* interested in getting the maximum profit for the minimum effort.

The two mini-series have been available for some time now, with both parts of V itself on the first tape (astonishingly good value, at £10.99 for 190 minutes), and the three episodes of *The Final Battle* scattered over as many tapes. The former, despite some slipshod production, remains one of the more notable pieces of science-fiction produced for American tv, while the latter retains enough of the original's allegorical approach to be highly effective, despite an unfortunate movement towards 'miracle' science-fiction (the 'aliens can do anything' attitude).

The follow-up series, however, was more of a curate's egg. It divides quite neatly into three eras, which approximate roughly to the three planned batches of video releases. The first eight episodes are a watchable set of action adventures, where elements which might confuse the simplicity of identification between 'goodies' and 'baddies' are studiously avoided (hence the resistance always use machine guns, never bothering to keep alien laser pistols when they capture them, and the only good Visitor is Willie). The next four, where the series started moving, if only very slightly, in the direction of HILL STREET BLUES, are really rather good, and the seven 'DYNASTY in space' episodes which close the season are frankly appalling.

Turning to the first tape, *Liberation Day* is an effective enough opener to the series, though it also makes clear the limited ambitions of the weekly V, and is irritating in its slipshod approach to continuity — several major characters from the mini-series have disappeared without explanation (in some cases leaving relations behind!), as have the Visitor's 'buzzing' voices. It opens where the mini-series left off, with the Los Angeles mothership in the hands of the resistance and Diana escaping in a skyfighter, but quickly leaps on a year (via a rather striking jump cut) to the celebrations on the first anniversary of victory. Diana's trial for crimes against humanity is imminent, but various people would prefer that it not go ahead — Ham Tyler, the embittered ex-CIA man played by Michael Ironside (*Total Recall, Highlander II* ...) is in favour of an altogether rougher kind of justice, while Nathan Bates, the scientist attempting to examine the captured mothership, would rather she were forced to unlock its secrets. Diana is en route to the court when the ambulance carrying her away disappears ...

This episode retains enough of the series' original serious intent (for instance, in Elias Taylor's shameless exploitation of his war-hero reputation) to hold together as something more (though not much) than an action adventure, but its best moment is undoubtedly the long pull-back from Earth to the waiting Visitor fleet cut from its end on the original UK transmission. (6)

Episode two, *Dreadnought*, is less impressive. This is nothing more than an action adventure, and even on that level it should be watched in the manner in which it was clearly written — with brain disengaged. After all, the resistance steal a mothership, intending to hide it at Robert Maxwell's ranch (give a dog a bad name ...). All three miles of it. Obviously they'd bought a job lot of camouflage netting.

Still, *Dreadnought* establishes the format for the series. Returning to her fleet in the knowledge that the Red Dust bacteria which had made Earth uninhabitable for the Visitors is no longer effective, Diana orders an all-out attack. Just as the stock footage for *The War of the Worlds* is about to run out, Bates bluffs her into declaring Los Angeles an open, neutral city from which Visitors and resistance alike can run their operations for, oh, about a dozen episodes at least — unless Diana uses the triax superweapon to blast it from the map first. (4)

Completing tape one is *Breakout*. This returns V, if only briefly, to its original conception as 'contemporary America occupied by Space Nazis', with Donovan and Bates taken to a concentration camp, and is all the better for it. *Breakout* will be new to many fans, as director Ray Austin's gritty treatment of his subject led NBC to judge the episode too violent for its timeslot, and they dropped it from the initial American run. With the exception of Thames, who ran *Breakout* by mistake back in 1985, every ITV region has done the same since, which is a great pity, as *Breakout* is easily the best episode in the first batch of tapes. (7)

*Breakout* also introduces the Freedom Network and the news bulletins presented by veteran newscaster Howard K Smith at the start of each episode — a nice idea which unfortunately became dominated by its more embarrassing elements.

Tape two opens with *The Deception*. Elizabeth, the hybrid 'starchild' whom the producers unwisely brought to adulthood in the season's opener so that lazy writers could user her powers as a 'sonic screwdriver' in tricky situations, is to be evacuated to New York for her own safety, which leaves Diana with one last chance to capture her — if she can persuade Mike Donovan to tell her the location of the rendezvous. Although it has an interesting plot with an unusually clever resolution, *The Deception* still doesn't quite work. Perhaps it's because of the last minute changes made to compensate for the banning of *Breakout* (which introduce Kyle Bates, a new regular character), which of course now mean that it contradicts *Breakout* in a number of important respects. *The Deception* remains a reasonable episode which should have been better. (5)

*The Sanction*, on the other hand, is a bad episode which somehow isn't quite as poor as it ought to have been. It picks up the dangling plot thread from *The Deception*, the fate of Donovan's son Sean who, subjected to the conversion process, is now being trained by an elite Visitor assassin, Klaus. This episode is a farrago of clichés, from the 'murder of a double' opening ripped off *From Russia With Love* through to Klaus's studded leather outfit and scarred face (which, remembering that the Visitors' human faces are merely masks, is absolutely pointless and rather stupid). Only the surprisingly downbeat conclusion makes it at all worthwhile. (3)

Moving on to tape three, *The Dissident* shows an unhealthy influence from the more dubious episodes of SPACE: 1999 (season one). Diana's latest scheme involves sealing off the open city with a deadly force field, but she needs the cooperation of Jacob, a master of the forbidden Visitor religion, to achieve this. Though it has a number of good sequences, particularly the resistance raid on the mothership, which helps to confirm that Michael Ironside was the best asset V had, *The Dissident* also lays the seeds of all that phony Visitor philosophy which nauseates all but the most anorakish of fans in the later episodes, and concludes with a deus ex machina ending worthy of the weakest SPACE: 1999 episodes. (4)

In contrast to all this po-faced seriousness, *Visitor's Choice* is an hilarious riot of tongue-in-cheek camp. (At least, I assume it is — if it was meant to be serious ...) Diana is to host a banquet for senior visitors at which Queen of the B-Movies Sybil Danning will serve up stewed resistance leaders courtesy of her nifty new food processor, the Encapsulator (though why the Visitors should need such a device given that reptiles eat their food raw or live ...). The sight of reptilian Visitors in sun glasses and bath robes lounging by the pool side, or of improbably-muscled hunks of that peculiarly artificial Californian variety being marched into the Encapsulator are undeniably ludicrous, and this must have been meant as a spoof ... (4)

**Anthony Brown**

### Reverse the Polarity
**Archangel Media**

AS IF the slightly un-original title didn't suggest it, *Reverse the Polarity* is a 50 minute video, produced by Archangel Media, which cuts between a detailed interview with Jon Pertwee and footage taken during and behind-the-scenes at his recent signing session at the Edinburgh Virgin Megastore to publicise *The Pertwee Years* tape.

Most people end their review with their conclusion, but in this case, just to be awkward, I'm going to kick off by saying that *Reverse the Polarity* is an excellent production, more than comparable to those of Mythmakers, if not superior to many of their earlier releases.

I also have to admit to finding myself pleasantly surprised at having come to such a definite and positive conclusion, as I was a little sceptical before actually viewing the tape. I had seen several other 'video fanzines' in which, amongst others, Mr Archangel Media himself, Liam Rudden, interviewer on this tape, was involved, and although interesting and very enthusiastic, they came across as exactly what they are — amateur fan productions. However, *Reverse the Polarity* lost none of that enthusiasm, but gained a sense of professionalism missing on other productions.

Although the interview with the Great Peartree covers little new ground and there were few new anecdotes, other than some nice Worzel stories, Pertwee himself is compelling to watch — perhaps his vast sense of egocentricity contributes to this. His accompaniment of funny voices also lightened the interview, which, with his enthusiastic story-telling he almost made feel like *Jackanory*. These stories were nicely broken up into separate categories such as 'Worzel' and 'children and animals' and mixed with a series of interesting video effects and footage of the signing itself.

There were some nice scenes filmed 'backstage' of the signing, with a rather mellowed Pertwee tucking into a plate of samies and a lot of mineral water whilst waiting to appear before his adoring fans — who were there in droves. In these shots he seemed more relaxed and out of character than before, which made a contrast.

However, it must be said that the highlight of this production are the excerpts from the ill fated *Starwatch* (also known as *Sentinel*) promotional video, in which Jon Pertwee appears as Jason Havlin, the character he was to have created if the series was given the go-ahead by a television company. From what was on view, the series looked as though it held promise and it would have been interesting to see more — and to see them reveal the secrets of Stonehenge, as hinted at by the scenes shown. There's still hope, as the promo and series outline have apparently been sent to Alan Yentob (Controller of BBC2) after Pertwee heard he was looking for a new SF show for BBC2. Who knows, maybe they'll make it, put it on at 8.30, and cancel it after one season ...

There are few criticisms which I can level — but there have to be some. The main one is that in contrast to Pertwee, Liam Rudden's voice seemed very quiet and was in places a little inaudible; he also had a tendency to finish off his questions after Pertwee had already butted in, making it hard to hear what either was saying. Some of the footage interspersed between the interview sections was re-used several times and so began to feel samey, and the blurb on the back cover of the box tends to make it seem as though we're going to watch Pertwee consuming lunch in close-up.

Never mind though. *Reverse the Polarity* is definitely worth a look if you can get hold of a copy. (7)

**Amanda Murray**

### Debt of Honour

Chris Claremont, Adam Hughes, Karl Story and Tom McCraw

ALTHOUGH most of my articles concern either DOCTOR WHO or STAR TREK, I do have another all-consuming passion: I collect comics. So I was quite pleased when Titan announced a new line of STAR TREK graphic novels and trade paperbacks to complement the existing range of novels. And that pleasure grew even greater when I picked up a copy of their first graphic novel, *Debt of Honour*.

*Debt of Honour* is set just after the crew have 'saved mankind from his own short-sightedness' at the end of *Star Trek IV: The Voyage Home*. Not surprisingly, Kirk is still coming to terms with the loss of his son, and, more importantly, his destruction of the Enterprise. We are shown Kirk at a crossroads, trying to find new priorities after all he holds dear has been taken from him.

Meanwhile, the crew of the new Enterprise, the NCC-1701A, are preparing for a very special, very secret voyage, which may or may not have something to do with something quite horrible from Kirk's past …

Much of the story is shown in flashback, with a series of events that all occur just after traumatic episodes in Kirk's career. We see the Farragut, Kirk's old ship, after the attack of the cloud creature seen in *Obsession*, and the Enterprise after its encounters with the Doomsday Machine and V'Ger from *The Motion Picture*. Each time there is a major event, something is waiting in the darkness, ready to pick at the leftovers. But only Kirk and a half-Vulcan, half-Romulan Commander have ever seen these creatures, and Starfleet Command is unwilling to act on their rumour and hearsay.

To save the Galaxy, the Enterprise joins forces with the Romulans and Kor, the Klingon from *Errand of Mercy*, in a final attempt to stop the threat. And, since the Probe from *Star Trek IV* is a pretty major galactic event, it is an odds-on bet that the scavengers are not far behind...

*Debt of Honour* is, quite simply, absolutely magnificent. The artwork, by Hughes, Story, and McCraw, is extremely realistic, and conveys the grandeur and majesty of the universe of STAR TREK perfectly. And everyone is recognisable: considering that some of DC Comics' artists on their two STAR TREK comics have had some difficulty in this matter, this is an added bonus.

The writer, Chris Claremont, spent many years at Marvel Comics writing my favourite title, *The Uncanny X-Men*. And, like fellow comic writer Peter David, he shows a firm grasp of the STAR TREK mythos, weaving together an outstanding story steeped in continuity. We get to see the aforementioned Kor, as well as Jamie Finney from *Court Martial*, former yeoman Janice Rand, and a whole collection of other familar faces. There is even an explanation for the change in appearance of the Klingons between TV and film!

I only have one minor niggle about the book: certain elements don't really tie in with the following two films. We are shown an NCC-1701A that functions at peak performance, a world of difference from the flying junk-pile in *The Final Frontier*. And Kirk's cameraderie with the Klingons, while hinted at in *Star Trek V*, is totally contradicted by his bloodlust in *Star Trek VI*. Still, perhaps the films are at fault here …

At the close of the book, Kirk proposes a toast to the future (with a bottle of Chateau Picard, naturally). I'd like to propose one to Titan Books' new series of graphic novels: if they are all as good as *Debt of Honour*, they can't go wrong. **(10)**

KIRK, SPOCK AND McCOY ARE TRAPPED ON A PLANET FROM WHICH THERE IS NO ESCAPE!
THE NEW
STAR TREK NOVEL
SANCTUARY
JOHN VORNHOLT

### Sanctuary

by John Vornholt

AFTER the appalling *Ice Trap*, I was desperately hoping that *Sanctuary*, the latest Classic TREK novel, would remove the sour taste from my mouth. And I was pleasantly surprised.

Imagine a legendary planet that offers sanctuary to all-comers from across the Galaxy, be they criminals or saints. A planet where no-one wants for anything. A planet whose asexual inhabitants pander to your every whim. A planet you can never leave …

Auk-Rex, infamous galactic pirate, escapes pursuit by the Enterprise by crash-landing on an unknown planet. Kirk, McCoy and Spock (no surprises there!) follow in a shuttlecraft, only to discover that they cannot leave. They have discovered the fabled planet Sanctuary — only they don't want it!

Once again, we have a planet that harbours a mystery. What makes *Sanctuary* such a good read is what that mystery is. I don't want to spoil it for you: suffice it to say, it really is one of the most unpleasant surprises I have ever encountered in a STAR TREK novel. John Vornholt has created a most compelling civilization, reminiscent of DOCTOR WHO's *The Savages*, and I actually found myself cheering on the crew and their motley band of hangers-on. The book features one of the best 'escape from the enemy's city' scenes I have read in a STAR TREK book, and, believe me, they are fairly common!

One problem that tends to occur when the three central crew members are stuck planetside is the treatment of the crew left on the ship. *Sanctuary* solves this problem beautifully — with an extremely amusing romance for Scotty. You'd better believe it!

At the end of the book, I realised that I wanted to know more: I wanted to find out what happened to the secondary characters after the Enterprise had warped out of orbit. Definitely the mark of a good book.

John Vornholt has written a number of STAR TREK novels, and he really is very good at them, both Classic TREK and NEXT GENERATION. Indeed, next month's NEXT GENERATION offering, *War Drums*, is another of his. I would recommend *Sanctuary*. It certainly makes up for *Ice Trap*. **(8)**

### Star Trek: The New Voyages

edited by Sondra Marshak and Myrna Culbreath

MY, haven't I been complementary so far! We'll soon change that …

Many years ago, I was unfortunate to read a copy of this book in its original American imprint. *The New Voyages* is a collection of eight short stories and a quite dire 'sonnet'. Each of the stories is introduced by a member of the cast, who gets to reminisce a little about their time on the show. Two points of interest: all the stories predate production of the film series, and so are concerned with the initial five year voyage; and all the writers are female.

Why do I mention the latter point? Well, there is a strange phenomenon that tends to affect female STAR TREK writers: they seem to imbue the Kirk-Spock-McCoy relationship with an almost sexual aura. I'm afraid that the worst culprits are actually the editors of this book: their own Titan novels — *The Prometheus Design* and *Triangle* — are most definitely the worst STAR TREK novels I have ever attempted to read, and their own story in this collection — *The Hunting* — is very much a lacklustre affair.

The eight stories in this book range from highly entertaining to downright boring. None of them is a truly 'bad' story, since all the writers are quite competent in their craft. But they all share one thing in common: the Kirk-McCoy-Spock triangle, in all of its many permutations. *Mindsifter*, for example, is a quite ludicrous and unfeasible story about Kirk being lost in time for over a year. McCoy and Spock argue for that entire year about his 'death', before the Enterprise — almost as much a time machine here as the TARDIS! — casually goes back to Earth of the 1950s, rescues him, and all's well that ends well. All the drama of a wet weekend, I'm afraid.

Perhaps the most entertaining story in this collection is *Visit to a Weird Planet Revisited*, in which a freak transporter accident (what a surprise!) swaps the true characters of Kirk, Spock, and McCoy (again!) for their real-life acting counterparts, resulting in a quite hilarious confrontation with the Klingons.

STAR TREK fiction has moved on considerably in the fifteen years or so since this collection was first published. All I can say is, thank god for that! **(5)**

**Craig Hinton**

# The Secret Service a secret no longer

AFTER many years of relative obscurity the Century 21 Production THE SECRET SERVICE is at last available on video from ITC. When it was offered to the ITV stations in 1969 only a handful of companies bought it, so for most people this will be their first chance to view the series. The unpopularity of the series amongst the network buyers has been attributed to the strange mix of live action and puppets putting them off, but having seen the series it was more probably due to the volume of Supermarionation programmes already available to the ITV companies.

Although co-created by Gerry Anderson, who approached Stanley Unwin directly to ask him if he would like to star in the series, he had very little to do with the production as he was trying to make his break into the movies. On the other hand the other co-creator Sylvia popped in to provide the voice of Mrs Appleby in between guest appearances on TV. Thus the series was left in the hands of the staff of Century 21 in Slough who had managed to turn out JOE 90 despite Gerry Anderson's move to Pinewood to make DOPPLEGANGER.

The thirteen episodes of THE SECRET SERVICE that the team at Slough produced are not effect filled, action packed adventures, but they are very watchable, humorous, little tales. The most notable thing about the series is the mix of live action location filming, model shots and scenes shot with puppets. The use of shots of real hands and feet date back to the earliest days of Supermarionation, but it is only in one episode of JOE 90, THE UNORTHODOX SHEPHERD, that use of shots of real actors in full costume filmed on location is first used. Thus THE SECRET SERVICE represents quite a brave step on behalf of the Anderson industry as a large proportion of each episode consists of live location footage. Puppets are used for interior scenes and all close ups, whilst real actors and props are used for exterior footage and long-shots, although there is a close-up of the real Stanley Unwin in the title sequence.

This mixture of formats never quite gels, but if viewed without prejudice the good natured humour of the series and Stanley Unwin's performance produce a whole which is surprisingly pleasing. So what of the actual tapes:

### The Secret Service: volume one

ITC 2021 £10.99

The first episode, *A Case for the Bishop*, introduces us to the characters of Father Unwin, Matthew the gardener and Mrs Appleby who knows nothing of the intrigue that is centered on the vicarage. We soon find out that Father Unwin, played and voiced by the real Stanley Unwin, has come into possession of 'the Minimiser', built by one of his late parishioners. This device, hidden in a book, allows its operator to shrink things to one third oftheir size. A divisionof the British Secret Service, B.I.S.H.O.P., is set up to coordinate the use of Father Unwin and the Minimiser for the good of the country. He has been given a minder, Matthew, who poses as Father Unwin's gardener in between missions.

In this episode Father Unwin is asked to retrieve a case containing an advanced mini computer stolen by East European agents which is being taken out of the country under the protection of diplomatic immunity. Matthew is shrunk and taken by Unwin to make sure the computer does not leave the country. The plot is a little thin as it concentrates mainly on introducing the characters and using lots of live location footage to emphasise the novel nature of the show. There is however a fine example of Unwin's gobbledegook, as the priest attempts to explain why he has been speeding to a policeman, which redeems the episode. **(6)**

*A Question of Miracles* is a story in the mould of CAPTAIN SCARLET… and it even features a guest appearance of the Captain Scarlet puppet as a junior B.I.S.H.O.P. agent. Someone is sabotaging British desalination plants around the world and Unwin is sent to sort out the baddies. Matthew is minimised and set to do James Bond-style stuff underwater whilst Unwin, posing as a priest, infiltrates one of the plants.

This is an action-packed episode that works well with the humour of the series and shows the characters and abilities of Unwin and Matthew to their best. **(8)**

*To Catch a Spy* is another episode which contains more live action location footage than most. On top of the usual shots of Stanley Unwin driving his yellow Model-T Ford, Gabriel, out of the vicarage gates and around Burnham Beeches we also see Unwin visiting a stately home where an escaped Master Spy is thought to be hiding out. Unwin's job is to make sure that the spy is recaptured together with the secrets he has about the British defence system. The plot could do with a little more vigour, although it has competent chase sequences to beef it up a little. **(7)**

### The Secret Service: volume two

ITC 2022 £10.99

One of the interesting things about *The Feathered Spies* is that Gerry Anderson's house is used as one of the main locations. It was used because Gerry had an aviary in his back garden. The plot of the episode centeres around a respectable pigeon fancier being blackmailed into photographing a top secret British aircraft. The Bishop, Unwin's controller at B.I.S.H.O.P., sends the priest to find out how the photographs are being taken at the top security research base. Meanwhile foreign agents are plotting to do more than just take photographs. Built on a fairly weak and obvious concept this episode isn't quite worthy of the series and wallows in the shallows throughout its twenty-five minutes. **(6)**

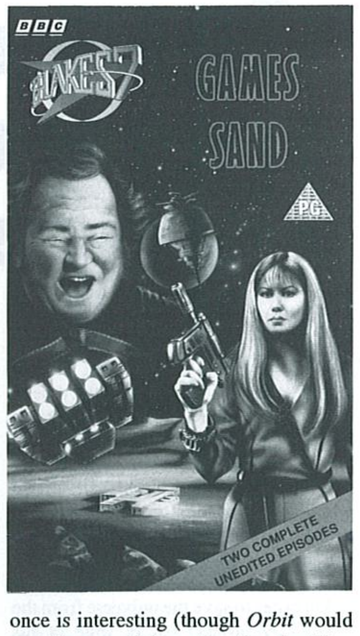
*Last Train to Bufflers Halt* has echoes of the thirties films *Ghost Train* and *Oh Mr Porter* with its use of comic characters within a serious crime drama. The plot revolves around the attempt of a group of criminals to steal a train load of used notes by commandeering a disused railway station, Bufflers Halt. Unwin is sent to make sure that the money reaches its destination. To help him he has a signed letter from the Queen which everyone seems to accept as genuine. Although the plot is simplistic it is the characterisation of the secondary cast that makes this episode memorable, especially the Station Master. **(8)**

*Hole in One* owes an awful lot to THE AVENGERS episode *The Thirteenth Hole* with its premise of a group of foreign agents using a golf course as a cover for their nefarious operations. These foreign agents have bugged the golf balls of British Intelligence agents in order to obtain information about a British satellite currently having difficulty with its orbit. These nasty agents intend to sabotage the project and it is up to Father Unwin and Matthew to find the spies and stop them wrecking the satellite project. In this episode characterisation steps aside to make way for gimmicks, bangs and flashes, the result being below par. **(5)**

**Anthony McKay**

### BLAKE'S 7 tape 24 : Games/Sand

BBC Video; £10.99



IF *Headhunter* and *Assassin* demonstrated that BLAKE'S SEVEN could survive the debacle of *Stardive* and *Animals*, then *Games* and *Sand* continue the improvement. You might not think that, of course, to judge by the series survey results last year, where *Sand* barely made the top half, and *Games* languished down at number 41, but they're both rather good episodes, and they're both under-rated.

*Games* is based around the standard fourth season concept, that the Seven's relative weakness would force them to compete with the Federation for a variety of wondrous devices and resources. Here, it's the Feldon power plant (a super efficent solar panel capable of powering a ship through concentrating starlight) that they're after, picking up rather nicely on an idea which *Stardrive* had left unresolved. After all, the photonic drive merely replaced Scorpio's burnt out engine — it didn't solve the fuel shortage that forced the Seven to go to Alter in the first place (and I rather suspect that the Stardrive's pretty power hungry…). But Feldon crystals can only be found on the planet Mecron, where the mine's manager, Belkov, has been feathering his nest at the Federation's expense for years. Now the game's up — unless he can play the Seven off against the Federation (in the person of Commissioner Sleer) in a game of his own devising…

What follows is an immensely enjoyable scheme of bluff and double bluff, which leaves you unsure what's really going on right up till the last minute of a very packed script (an awful lot of plot is telegraphed or implied — *Games* could easily have been stretched to feature length), all presided over by Stratford Johns' larger than life Belkov, the only man ever to get the better of Tarrant, Avon *and* Servalan, even to the extent where his final fate remains a mystery — Did he die, or did he merely go 'where no man had gone before'?

The acting honours however, go to Rosalind Bailey, voicing Belkov's computer, Gambit, in a style reminiscent of Peter Tuddenham's self-denying Zen. Just as Zen's death was one of *Terminal*'s great moments, so Gambit's self-destruction is the turning point for *Games*, highlighting the deadly edge hidden under the earlier fun. For me, Belkov's laughter at this point is one of the series' more chilling moments…

Other plus points include an on-form Servalan, for once doing her job without any sign of an ulterior motive, in a pleasant throwback to the first season, Avon and Soolin's renewed flirting, Orac's game with Gambit, and Vila's relationship with the same, which allows him to save the day once more.

I'm in danger of overstating my case here. *Games* is good, but it's not a classic, nor could it ever have been one. But it is a superior runaround, which I'd have thought contained sufficent pace to keep anyone interested for fifty minutes. Obviously I'm wrong, but I really can't think of any good reason why anyone should actually dislike this episode.

Of course its got faults. It suffers from the traditional dud design work of the fourth season, and the director's attention to detail is variable — Gerron seems unsure which of his shoulders is wounded, and Orac's ability to be in two places at once is interesting (though *Orbit* would provide a possible explanation for this a couple of episodes later…). But these are minor grumbles, and the only other complaints I've heard seem a little… picky. How could Soolin outshoot an image designed to exceed her own skill? Well if skill was a guarantee of her performance, then Wimbledon (and all other such tournaments) would be very predictable. And a good game always gives the underdog a chance to get lucky (and Belkov is nothing if not a games player). That also explains why there was a game to suit each of the Seven — Orbiter presumably selected them from a wide selection so as to provide an interesting contest… OK, weak, I know, but that sort of dramatic licence only gets criticised at all when people are trying to justify an instinctive dislike.

I don't share that dislike — I really liked *Games*. Whether you're coming to it fresh or not, try giving it the benefit of the doubt. You might get a pleasant surprise. **(8)**

It's rather easier to see why *Sand*'s been under-rated. To a large degree, it's been criticised not for what it is, but for what it isn't. Or, to quote the traditional comment — "*Sand* would have been brilliant had Avon, not Tarrant, been stranded with Servalan".

Well sorry Darrow fans, but you're wrong. The thing is that, while the Avon/Servalan relationship was an important part of BLAKE'S SEVEN, a marvellously enjoyable part, it was not an integral or essential part (the series had run for two years before it first appeared), and, even once it had appeared, it was not the most important part. (It's the failure to recognise this which makes so much fifth season fan fiction so predictable. Servalan saves Avon for her private harem. Vila helps Avon escape. Cally isn't really dead! I've seen it so many times that even the good ones now make me yawn…) If it had been, BLAKE'S SEVEN would have been a very limited and short-lived series. (Sorry to rant, but it sometimes seems that some fans only ever watch a handful of third season episodes.)

Similarly, Servalan's fascination for Avon wasn't the only side there was to *her* character. But that's what you'd've had to concentrate on had you stranded her with Avon, and (unless you were willing to change radically and irrevocably, the entire direction of the series) the result would have been a lacklustre retread of territory *Sarcophagus* and *Rumours of Death* had already covered to (near) perfection.

If you wanted to learn something new about her, you had to strand her with someone else. It's unfortunate, perhaps, that the series' format dictated that that someone had to be one of the Seven (I get the feeling that Tanith Lee would have preferred to have made more use of Investigator Reeve), but Steven Pacey manages to keep the situation credible, partly because of the pained reticence he shows once back on Scorpio, where he clearly feels that Servalan had been manipulating him all along …

So, that's the ghost of the episode that wasn't exorcised. What about the episode that was? Well, the weak link is the Seven's involvement. Their scenes aren't poor (Avon and Soolin's sparring continues to improve, and Vila's as reliable as ever), but, as the long, unusual opening sequence shows, the focus of this episode lies with Servalan and the Federation, and the Seven didn't really have any reason to get involved. All they know is that, five years after a Federation expedition which had detected something valuable on the planet Virn was destroyed by appalling conditions, the weakened Federation, unable to pass by any opportunity, however remote (this episode is really a season too late — the Federation is no longer that weak), has sent a second expedition to the planet. Now, without any idea what the planet might have to offer them, that is not a good enough reason for Scorpio's crew to take what Avon admits is "one hell of a risk". They really should have stayed at home, and hoped that the planet would finish the expedition off …

As it probably would have done had Scorpio not turned up. Aside from anything else, by the time Tarrant arrives relations between Servalan and Investigator Reeve had become so frosty that he was likely to shoot her, sooner or later, and then … As it is, Tarrant's intervention puts an end to a very promising character, superbly played by Stephen Yardley. Reeve's a torturer, but he lacks both the wheedling self-pity and the sadistic enjoyment that Shrinker brought to that trade. Reeve knows what he is, knows what the Federation is (which is more than Travis ever did), but doesn't care — he's almost amoral, using violence clinically when necessary (for instance, when he plans to shoot Tarrant in the leg — to prevent him escaping) to get results. He seems a born survivor (under any other circumstances he would definitely have survived), and you get the feeling that it's people like him who hold the Federation together. That's another nice aspect of this episode (and *Games* come to that) — unlike much of the third and fourth seasons it acknowledges that there's more to the Federation than just Servalan and her entourage (though I'm sure she'd disagree).

And the rest of it? It's hardly necessary to compliment Tanith Lee's excellent script and Vivienne Cozen's direction carries it along well. Particularly good is the weird atmosphere of the exterior scenes — they're stagey, unconvincing, but (somehow) brilliantly effective. *Sand* is a great episode. *Games* is a good one. That adds up to a pretty good tape. **(9)**

**Anthony Brown**

# Attack of the Bollock Monsters

**Love and War**
by Paul Cornell
*Virgin Books; £3.99*

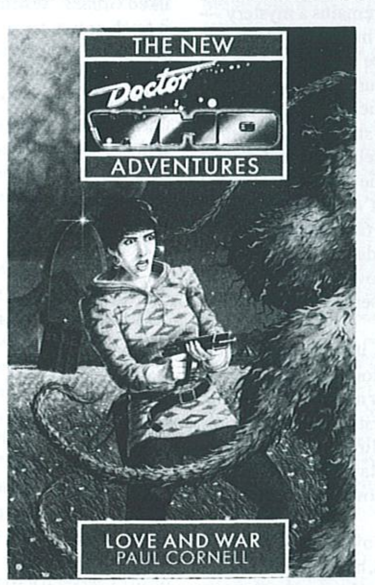
EVERY now and again there appears (or appeared) in DOCTOR WHO a statement which would go straight into fandom's treasured list of ridiculous dialogue. Perhaps the most famous of these came in *Trial* part 14, where the Valeyard smugly informed the Doctor: "You are elevating futility to a high art. There is nothing you can do to prevent the catharsis of spurious morality" and fandom fell off its chair in sheer disbelief. But let us not forget earlier gems, such as Broton's declaration in *Terror of the Zygons* that "I underestimated his intelligence, but he underestimated the power of organic crystallography". What the hell, one wonders, is that supposed to mean. And no doubt we all sympathised with Nyssa's shameful admission in *Castrovalva*: "I know so little about telebiogenesis." After all, what on earth is it? One can well imagine Robert Holmes, on a late Friday night in 1976, pissed off and wanting to go home after wrestling with an unworkable Terrance Dicks script, trying to liven himself up by writing the preposterous line "Even the silent gas dirigibles of the Hoothi are felt in our bones" and having a jolly good laugh before proceeding with the serious business of writing the story. Little could Holmes have known that 15 years later, after a drunken night laughing over all this ridiculous crap, someone would take this line and write a book about it. Well they did. Here it is and it's absolutely fabulous.

Part of the reason it's so wonderful is that it writes Ace out. The character that replaces her is called Benny, a contraction of Bernice Summerfield, and she's utterly wonderful, brilliant, gorgeous and just the kind of person the Doctor needs to sort his life out. Paul makes this point in the course of the story, as by the end of it the Doctor, as well as having pissed Ace off sufficiently to make her leave in a total huff, has realised what a git he is and more or less asks Benny to help him. One almost expects her to echo his advice to Phaedrus, leader of the Vacuum Church: "Get a life."

Since *Love and War* (which the editor Peter Darvill-Evans had wanted to call *Heaven* but fortunately lost that battle) is dedicated to writing the character of Ace out it is in this case excusable that the book is so heavily Ace-centred. The obsession with Ace that gripped both the latter tv stories and the New Adventures was getting quite irritating. The series is, after all, 'Doctor Who', not 'Ace'. Now if Paul and artistic logic had had their way, Ace would actually have been dead by the end of *Love and War*, but in a typical piece of gutlessness Darvill-Evans has decreed that she return in three books time at the age of thirty to rejoin the good fight. This is a pity, because although it panders to the writers' and the fans' Ace-obsession, if the books are simply going to continue with the team they inherited they're going to stagnate pretty quickly. Benny is a fabulous character which could give them a revitalising kick up the backside, but the return of Ace runs the risk of reducing it to a gentle pat on the fanny.

Unless, of course, she is remarkably different when she returns, but with only text and no acting to help it's difficult to see how that can be. Much has been written about the development of Ace from the brat in *Dragonfire*, but it is self-deluding, for she remains as shallow and immature as when she first appeared, and her behaviour in *Love and War* is particularly tiresome. It is difficult to see why Paul has made her so unlikeable in her 'final' outing. We, like the Doctor, can see what is going to happen (she falls in love with someone the Doctor has to kill in order to save the universe from the Bollock Monsters) but in spite of his warnings and attempts to protect her she goes right ahead and is exceptionally irritating and stupid, none of which is helped by the fact that the guy she falls in love with — Jan — is such a total prat.

In order to make the relationship developed over such a short time credible, Paul devotes much of the first half of the book to it. Clearly for her to have sex with, fall in love with and decide to marry someone all in the space of two days is improbable at best (unless it is part of Paul's plan to make us fed up with her), and so a great deal of intimacy, if little action, is crammed into this brief time while the Doctor's scheming takes place elsewhere. Tension through this period is maintained by the dropping of a couple of red herrings, hinting that first the Daleks and then the Sontarans will be the bad guys. We don't discover that it is the Hoothi until quite late on. The Travellers and the Doctor talk a lot about the Daleks, laying the foundations of the forthcoming linkage of the New Adventures and the Marvel comic strip. While Benny appears in the latter, Abslom Daak here gets a mention to prime us for his appearance later in the series. The background of a Dalek war here sets the scene for this. The Travellers know of Daak, even if they think he's long dead; some of them have been Dalek killers; Maire carries a Dalek gun.



It is to Paul's credit that the development of Ace and Jan's relationship actually works very well, and the sheer improbability of it is only drawn out by the silly and unnecessary marriage bit towards the end. Nevertheless, it does have a credibility within the framework of relationships that the Travellers in the book pursue. The promiscuous polygamy of the key members of the group, and their reaction to Ace entering it, is a significant concern of the book and may not be to everyone's taste. There is no hanky-panky in the TARDIS, but there is implicitly an awful lot of it going on elsewhere and one can't help feeling that if Benny had her way the Doctor would be at it as well. The cherished non-sexual nature of the Doctor comes more closely into danger here than ever before and Benny's question as to whether he has boyfriends or girlfriends is wonderfully eyebrow-raising.

But then throughout the book Benny is able to bring a lot more out of the Doctor than on previous occasions. Paul seems to be suggesting that the weight of the Doctor's role in the universe is overpowering him; that the Cartmel Doctor — "Time's Champion" — is an unsustainable character, and he's probably right. Benny's glib self-awareness is the perfect sounding board for this uncertainty. Benny joins him fully aware that he is, as she puts it, "a bit of a git", and in the face of his increasingly mendacious brutality we should hope that their relationship will be markedly different from any he has had before. If Ace left because she couldn't cope with him, Benny joins him because she thinks she can help, for even after the exploration of his soul in *Revelation* the Doctor still hasn't sorted himself out. The failure of his attempt to retire in *Nightshade* and the ricocheting of his plans back on himself here reveals him to be as screwed up as Ace, which is wonderful, but would have been more appropriate with the responsibility-weary Davison Doctor for whom *Revelation* was originally written. Nevertheless, it does enable Paul to deliver one of the finest and most succint descriptions of what the Doctor is. Benny asks him why he travels around in a police box:

*"I could have changed it ages ago ..." the Doctor confided. "But I like the shape. And the motto. Call here for help. That's what I do. I let little children sleep safely at night, because I've searched through all the shadows and chased the baddies. I'm what monsters have nightmares about."*

But *Love and War* is far more about Ace than the Doctor. Forbidden to take the obvious step of killing her off, Paul has to come up with an equally convincing reason for her departure, and does a brilliant job, calling on both the situation and her childhood to do so. Having explored the Doctor's angst in *Revelation*, Paul now has a wander through Ace's past to discover what screwed her up. Much of it is to do with her relationship with her mother, and to enable it to be relevantly gone into much of it takes place in Cyberspace — here called Puterspace to avoid the wrath of Mr Gibson — into which the Travellers, Ace and the Doctor go from time to time. (Hopefully next time around Paul will write a book that takes place in the real world, does not involve churches, and is angst free.) There we meet Ace's mother, dead friends, weird goddesses and other persons who sustain what would otherwise have been quite a short story, albeit that Paul is clearly less interested in the story than the people in it, which is fair enough.

His primary interest seems to be in the band of Travellers, whose lifestyle is under some question at the moment, with government bills to curtail their freedom. The writing rather idolises them, which is a pity, because they're an offensively smug and paranoid bunch who are at least as intolerant of others as they think others are of them. The most interesting and appealing of them is Christopher, who gets killed quite early on but endearingly refuses to let this get in the way of his participation in the narrative. He flits about like Herne the Hunter dispensing ambiguous advice and counselling. You can almost imagine him in Puterspace grabbing hold of Ace and saying "release this pain ...".

Which she does, and Paul elaborates well and plausibly on the hints dropped by Ian Briggs back on the tv show. Christopher does a mind meld on her in a scene which originally included giving Ace a surname but, winning his second gutlessness award of the month, Darvill-Evans excised this (unless it's been restored by publication). She was to have been called MacShane, which has a nice ring. Dorothy MacShane. Maybe in the future Darvill-Evans will relent and someone can call her Perkins.

While not as ponderous as *Revelation*, *Love and War* is quite a slow and depressing book, and the two are thematically similar (the third Cornell book, *Anarchy in the UK*, is planned as a comedy set in the mid-seventies). The joke at Exo-Space II of calling it *Lots and Lots of Gory Death* is appropriate but misleading. The thousands of people who get horribly killed, and the even more who are already dead but come to life and die horribly all over again, tend to do so en masse in short bursts and only the major characters explode with any specificity. The descriptions of writhing fungal tentacles when they do so are quite revolting. Not a book for the weak hearted.

The only thing that lets *Love and War* down is its cover. The depection of Benny, which was the subject of much discussion, is fine, but the style of the drawing is more in keeping with the sort of thing you'd expect to find on the front of a Puffin book. Also, one wonders why Lee Sullivan has depicted the Hoothi as giant testicles. Presumably he, too, thought that 'silent gas dirigibles' were a load of bollocks ... **(8)**

**Peter Linford**

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This month sees the publication of the first unscreened script in Titan's script book series. The Masters of Luxor was originally intended to have been the second Doctor Who script, to follow An Unearthly Child. Here **Anthony Clark** looks at

# What could have been

**The Masters of Luxor**
by Anthony Coburn
*Titan Books; £4.99*

THE TARDIS lands on a seemingly dead planet where the only sign of civilisation is a huge, apparently deserted, metal city. However, within its walls live a race of machine-creatures that capture the Doctor and his travelling companions. Both the Doctor and Ian escape outside, and in the wilderness of the planet's surface they meet an unexpected ally who will ultimately help them defeat the evil within the city. Re-entry via the mountains is gained unseen when the Doctor shorts out part of the city's visual defences, and in the final battle the race of machine creatures is totally destroyed.

Sounds familiar? Well, in short, the above paragraph is a brief synopsis of Anthony Coburn's unused first season script, *The Masters of Luxor*. Its close structural resemblance to Terry Nation's *Dead Planet* cannot be put down to coincidence (both were planned as the follow on from *An Unearthly Child*), and although history may not record which came first, the argument is really an unnecessary one. What we are now presented with for the first time is a 'new' season one script, courtesy of Titan's 'Doctor Who: The Scripts' book series. Whatever its similarities to the familiar Dalek premiere, its differences are so marked that comparisons, of which there will be plenty, are no more than a side issue for the historians amongst you. The question is surely over whether the story has any merits of its own. I would contend that it has, even if the script in its published form would have had to have been quite closely edited before it could have been transferred onto the small screen, if only for reasons of budget.

The script, apart from linking closely with the *The Dead Planet*, also has something in common with the first Dalek annual. Within its photo-feature of Susan and the Daleks there lies a sequence where Susan's laughter confuses her captors. This appears to be a direct lift from Coburn's script where exactly the same thing happens. This leads me to assume that the photo-feature was the work of David Whitaker, script-editor of the series, in much the same way as he contributed to *TV21*.

The machine-creatures of Luxor (or rather, one of its satellites) are a race of humanoid robots that have an internal three-tier hierarchy dependent on intelligence (similar to *Robots of Death*). Their original purpose was to serve their makers from Luxor when they arrived from their homeworld (*The Chase*), but the folly of their designer has led them to create a new mechanical leader for themselves to replace the absent Luxorians, and their primary function has now been perverted to a different cause — serving their new master, the Perfect One.

In essence the story is a reworking of several traditional themes, with the Perfect One acting as a vehicle for a variety of discourses from religion, to scientific and moral responsibility. These are undoubtedly the story's strengths, even if they are not very new. The struggle of the Perfect One with his desires to be human owes its origins to a well-known small wooden puppet, mixed in with elements from Mary Shelley's gothic chiller. However, Coburn's success in turning the fairy tale optimism of the former on its head enables him to extract a bleak and far from perfect vision of the human condition that Shelley would have recognised, right down to some of the dialogue in places.

In fact, the whole story is underpinned by the notions of creation and the existence of a god. Tabor of Luxor creates a race of robots with a dream of perfecting his techniques so as to enable him to build a man. The robots fulfil this dream and construct the Perfect One, but only because of their dream for a leader to give them purpose. The Perfect One dreams of transcending his metal construction and becoming human but cannot comprehend being forsaken by Tabor, his designer/god.

The final thread that runs through the plot is one of resurrection and the transcendence to another life. Tabor is found, seemingly dead, in a coffin, while the Perfect One seeks to shed the limits of his metal construction and become an all-powerful being that will live forever, ie. reach a state of genuine perfection. Of course, the forces of corruption and death finally prove unstoppable as has to happen in the end, and the normal balances of life and death are restored, but not before the nature of religion and its place within a civilised society has been explored. At one point the Doctor tells Ian that "civilisation can get on the wrong track. One of your writers, Karl Marx, said 'Religion is the opium of the people'. I think he was wrong. It would have been truer to say, 'Religion sneering at scientific progress ... or scientific progress sneering at religion ... either of them can lull the people to sleep.' Each needs the other."

This, I think, is Coburn talking directly to us, and I think that within that one speech he spells out his vision behind the story. Whether you think that this sort of philosophy has a place within DOCTOR WHO probably depends on your views of religion and politics, but I suspect that the potentially difficult deep structure to *The Masters of Luxor* was a major reason for it being dropped. Good versus evil or a reworking of the Prometheus myth is one thing, but a discourse about religion is something else.

That said, the best parts of the script are very atmospheric, but it often loses its focus and I found myself getting lost or bogged down in some of the smaller scenes. This, along with some of the characterisations would have been tightened up if the script was to have been used, but I can't help feeling that no matter how good the story is, it lacks a primary drive on to which the philosophy should have been tacked. Instead, what we are faced with is a morality tale into which the Doctor and his companions have been slotted.

The descriptive passages within the text are detailed enough for the reader to get an idea of how the finished product might have looked. This leads me to suspect that had it gone into production it would have been a well-remembered story, if only for its visual strengths, although I can't think that it would have propelled the series into a high orbit in the same way that the Daleks did, even if the climax to the adventure builds into a better-paced crescendo than the one delivered by Terry Nation.

In the end, the trouble with *The Masters of Luxor* is trying to see it in the context of when it was written while at the same time judging it as a new product in 1992. Overall, I think it makes for a good, if flawed, early Hartnell story, but it also works well enough as an adventure in its own right for the reader to be able to forget about its history an context and just enjoy the writing for what it is.

My one complaint about the book is the Afterword. These notes give an interesting but far too fleeting look at the script's construction. Would it have been too difficult for Titan to go to the BBC and check on the commissioning and write-off dates for the story. This and the commissioning date for *The Dead Planet* would have helped clear up part of the mystery over the origins of some of the shared plot points. Other elements of the book's presentation are much as would be expected, with a high standard of layout throughout. As ever, Alister Pearson's cover is well executed and functional, even if the Doctor's left eye is a little out of shape!

I have to say that I enjoyed *The Masters of Luxor* and found it to be an intelligent and well-written science-fiction adventure. However, for reasons that I can't quite put my finger on, I was never totally convinced that it always worked as a DOCTOR WHO story, possibly because of its often heavy and direct religious tone and motivation. My final hope is that Titan continue to search out further unused scripts to add to their range. **(7)**

THE FRAME
No. 21&22
SPRING & SUMMER '92
DOUBLE ISSUE
PACKED PAGES
Designers Ray Cusick On Daleks and other monsters
and Barry Newbery On The Silurians and The Brain of Morbius
Antony Root
script editor for several Davison
exclusively to The Frame

**The Frame 21/22**
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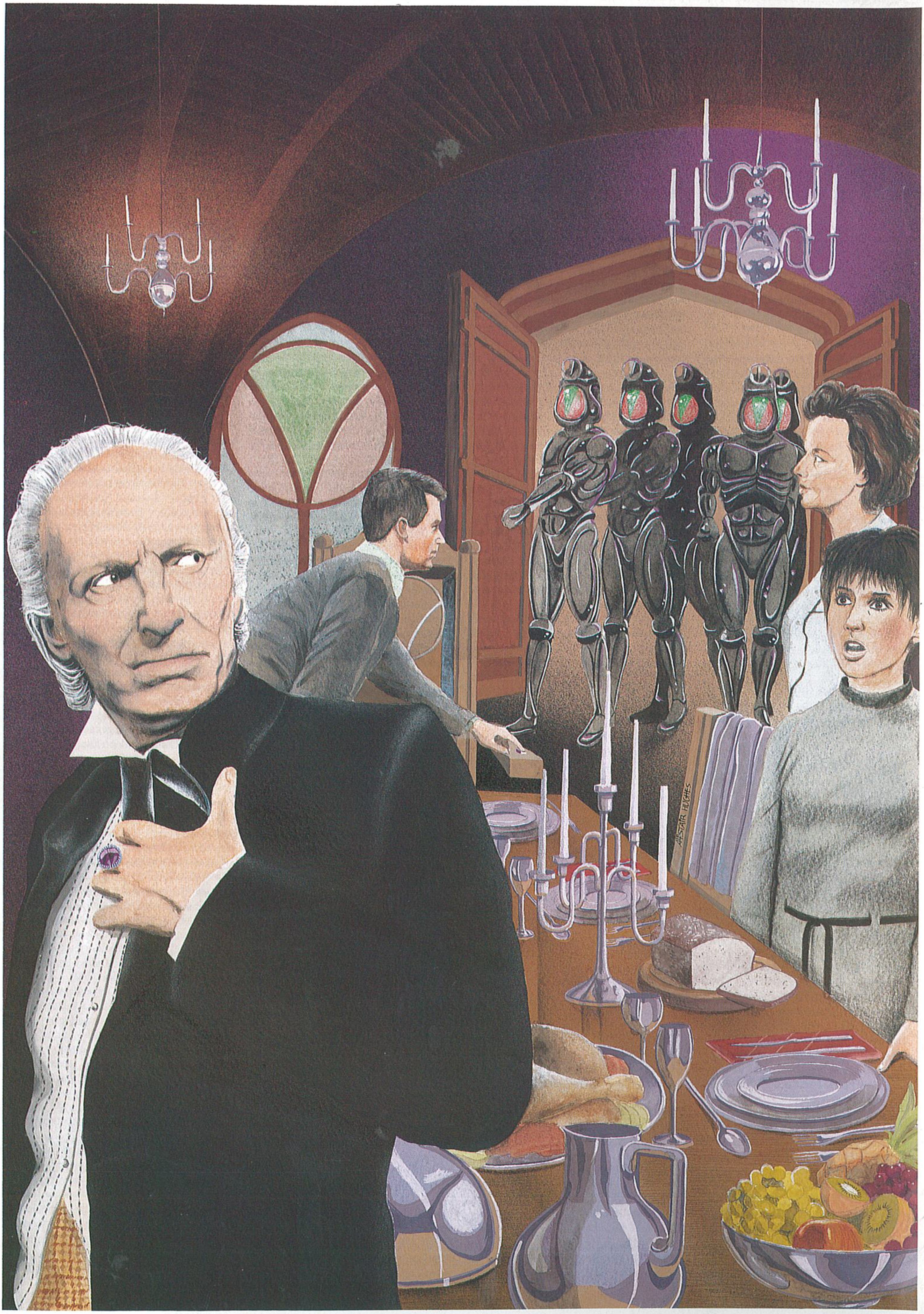
THE PENULTIMATE issue of *The Frame* finally arrived at the end of July, proudly proclaiming itself to be a "double issue". Yet at 52 pages this was some way short of the 64 that might have been expected, although at £5.99 — the most expensive fanzine ever! — it's certainly at least double the price. Another thing that grated before I even began to examine its contents was that irritating line beneath the logo "A Frame Publications Magazine". Now, on the *Douglas Camfield Tribute* this rather self-indulgent banner might be justified (just), but on *The Frame* itself it is just one glossy touch too many!

The editorial explains that this issue comprises the bits that David, Steve and Mark couldn't squeeze into their eagerly-awaited book *Doctor Who — The Sixties*, but combined with the usual *Frame* fare it all makes for a rather disjointed issue with no obvious direction. The highlights are the 'new' interviews with Sid Sutton (title sequence designer) and Antony Root (script editor), even though the latter doesn't even mention *Earthshock*, but the talks with Raymond Cusick and Derek Martinus merely retread old ground covered many times before, and the sooner their repetition of Marvel's Barry Newbery interview climaxes the better. Old hat though these interviews may be, their inclusion seems to be justified by the fact that it allows *The Frame* to publish yet more previously unpublished photographs. Like *TV Zone*, *The Frame* has adopted the weird policy of commissioning many of their articles around their respective photographic collections, though it must be said that *The Frame* does it a whole lot better. (It will be interesting to wait and see whether Jan Vincent-Rudzki will do the right thing and tap the rest of his extensive store of unique photographs in addition to the Newbery ones which he was more or less resigned to publish in the wake of Marvel and *The Frame*'s respective interviews.)

Another irritating point about *The Frame*'s over-reliance on its photographic content is that they are not in the habit of regularly crediting the copyright source, which is not only irksome for the reader who wants to know the origin, but also extremely discourteous to the source. (On that note I should apologise to Sheila Dunn for our uncredited use of the Douglas Camfield portrait in #104!)

The rest of the issue I also found sadly uninspiring, with two further features — one on historical stories and an interview with Sandra Exelby (who?) — mundane in the extreme, and again reliant on rare photographs as decoration, a merchandise article which looked at, ahem, DOCTOR WHO toiletries, three pages wasted on depthless reviews on months-old merchandise, and an attempt at a news section (in a bi-annual magazine?!).

One can only assume that all of *The Frame* team's energy has instead been diverted into their commerical verntures as interest in their own magazine has clearly declined. The feeling I am left with after putting the issue down is one of regurgitation. I hope the guys will pull out all the stops for the final issue due out at the end of the year. **(4)** **Gary Leigh**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